كتاب
شكرستان
در نحوي زبان پارسي
تصنيف
يونس اوكسفردي

A

GRAMMAR

OF THE

PERSIAN LANGUAGE.

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چو عندليب فصاحت فروشد اي حافظ
تو قدر او بسخن گفتن دري بشكن

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THE PREFACE.

THE *Perſian language is rich, melodious, and elegant; it has been ſpoken for many ages by the greateſt princes in the politeſt courts of Aſia; and a number of admirable works have been written in it by hiſtorians, philoſophers, and poets, who found it capable of expreſſing with equal advantage the moſt beautiful and the moſt elevated ſentiments.*

It muſt ſeem ſtrange, therefore, that the ſtudy of this language ſhould be ſo little cultivated at a time when a taſte for general and diffuſive learning ſeems univerſally to prevail; and that the fine productions of a celebrated nation ſhould remain in manuſcript upon the ſhelves of our publick libraries, without a ſingle admirer who might open their treaſures to his countrymen, and diſplay their beauties to the light: but if we conſider the ſubject with a proper attention, we ſhall diſcover a variety of cauſes which have concurred to obſtruct the progreſs of Eaſtern literature.

Some men never heard of the Aſiatick writings, and others will not be convinced that there is any thing valuable in them; ſome pretend to be buſy, and others are really idle; ſome deteſt the Perſians, becauſe they believe in Mahomed, and others deſpiſe their language, becauſe they do not underſtand it: we all love to excuſe, or to conceal, our ignorance, and are ſeldom willing to allow any excellence beyond the limits of our own attainments: like the ſavages, who thought that the ſun roſe and ſet for them alone, and could not imagine that the waves, which ſurrounded their iſland, left coral and pearls upon any other ſhore.

Another obvious reaſon for the neglect of the Perſian language is the great ſcarcity of books, which are neceſſary to be read before it can be perfectly learned, the greater part of them are preſerved in the different muſeums and libraries of Europe, where they are ſhown more as objects of curioſity than as ſources of information; and are admired, like the characters on a Chineſe ſcreen, more for their gay colours than for their meaning.

Thus, while the excellent writings of Greece and Rome are ſtudied by every man of a liberal education, and diffuſe a general refinement through our part of the world, the

works of the Perſians, a nation equally diſtinguiſhed in ancient hiſtory, are either wholly unknown to us, or conſidered as entirely deſtitute of taſte and invention.

But if this branch of literature has met with ſo many obſtructions from the ignorant, it has, certainly, been checked in its progreſs by the learned themſelves; moſt of whom have confined their ſtudy to the minute reſearches of verbal criticiſm; like men who diſcover a precious mine, but inſtead of ſearching for the rich ore, or for gems, amuſe themſelves with collecting ſmooth pebbles and pieces of cryſtal. Others miſtook reading for learning, which ought to be carefully diſtinguiſhed by every man of ſenſe, and were ſatisfied with running over a great number of manuſcripts in a ſuperficial manner, without condeſcending to be ſtopped by their difficulty, or to dwell upon their beauty and elegance. The reſt have left nothing more behind them than grammars and dictionaries; and though they deſerve the praiſes due to unwearied pains and induſtry, yet they would, perhaps, have gained a more ſhining reputation, if they had contributed to beautify and enlighten the vaſt temple of learning, inſtead of ſpending their lives in adorning only its porticos and avenues.

There is nothing which has tended more to bring polite letters into diſcredit, than the total inſenſibility of commentators and criticks to the beauties of the authors whom they profeſs to illuſtrate: few of them ſeem to have received the ſmalleſt pleaſure from the moſt elegant compoſitions, unleſs they found ſome miſtake of a tranſcriber to be corrected, or ſome eſtabliſhed reading to be changed, ſome obſcure expreſſion to be explained, or ſome clear paſſage to be made obſcure by their notes.

It is a circumſtance equally unfortunate that men of the moſt refined taſte and the brighteſt parts are apt to look upon a cloſe application to the ſtudy of languages as inconſiſtent with their ſpirit and genius: ſo that the ſtate of letters ſeems to be divided into two claſſes, men of learning who have no taſte, and men of taſte who have no learning.

M. de Voltaire, who excels all writers of his age and country in the elegance of his ſtyle, and the wonderful variety of his talents, acknowledges the beauty of the Perſian images and ſentiments, and has verſified a fine paſſage from Sadi, whom he compares to Petrarch: if that extraordinary man had added a knowledge of the Aſiatick languages to his other acquiſitions, we ſhould by this time have ſeen the poems and

hiſtories

hiſtories of Perſia in an European dreſs, and any other recommendation of them would have been unneceſſary.

*But there is yet another cauſe which has operated more ſtrongly than any before mentioned towards preventing the riſe of oriental literature; I mean the ſmall encouragement which the princes and nobles of Europe have given to men of letters. It is an indiſputable truth that learning will always flouriſh moſt where the ampleſt rewards are propoſed to the induſtry of the learned; and that the moſt ſhining periods in the annals of literature are the reigns of wiſe and liberal princes, who know that fine writers are the oracles of the world, from whoſe teſtimony every king, ſtateſman, and hero muſt expect the cenſure or approbation of poſterity. In the old ſtates of Greece the higheſt honours were given to poets, philoſophers, and orators; and a ſingle city (as an eminent writer * obſerves) in the memory of one man, produced more numerous and ſplendid monuments of human genius than moſt other nations have afforded in a courſe of ages.*

The liberality of the Ptolemies in Egypt drew a number of learned men and poets to their court, whoſe works remain to

* *Aſcham.*

the preſent age the models of taſte and elegance; and the writers, whom Auguſtus protected, brought their compoſitions to a degree of perfection, which the language of mortals cannot ſurpaſs. Whilſt all the nations of Europe were covered with the deepeſt ſhade of ignorance, the Califs in Aſia encouraged the Mahomedans to improve their talents, and cultivate the fine arts; and even the Turkiſh Sultan, who drove the Greeks from Conſtantinople, was a patron of literary merit, and was himſelf an elegant poet. The illuſtrious family of Medici invited to Florence the learned men whom the Turks had driven from their country; and a general light ſucceeded to the gloom which ignorance and ſuperſtition had ſpread through the weſtern world. But that light has not continued to ſhine with equal ſplendour; and though ſome ſlight efforts have been made to reſtore it, yet it ſeems to have been gradually decaying for the laſt century: it grows very faint in Italy; it ſeems wholly extinguiſhed in France; and whatever ſparks of it remain in other countries are confined to the cloſets of humble and modeſt men, and are not general enough to have their proper influence.

The nobles of our days conſider learning as a ſubordinate acquiſition, which would not be conſiſtent with the dignity of

their fortunes, and ſhould be left to thoſe who toil in a lower ſphere of life: but they do not reflect on the many advantages which the ſtudy of polite letters would give peculiarly to perſons of eminent rank and high employments; who, inſtead of relieving their fatigues by a ſeries of unmanly pleaſures or uſeleſs diverſions, might ſpend their leiſure in improving their knowledge, and in converſing with the great ſtateſmen, orators, and philoſophers of antiquity.

If learning in general has met with ſo little encouragement, ſtill leſs can be expected for that branch of it, which lies ſo far removed from the common path, and which the greater part of mankind have hitherto conſidered as incapable of yielding either entertainment or inſtruction: if pains and want be the lot of a ſcholar, the life of an orientaliſt muſt certainly be attended with peculiar hardſhips. Gentius, who publiſhed a beautiful Perſian work called The Bed of Roſes, *with an uſeful but inelegant tranſlation, lived obſcurely in Holland, and died in miſery. Hyde, who might have contributed greatly towards the progreſs of eaſtern learning, formed a number of expenſive projects with that view, but had not the ſupport and aſſiſtance which they deſerved and required. The labours of Meninſki immortalized and ruined him: his dictionary*

tionary of the Aſiatick languages is, perhaps, the moſt laborious compilation that was ever undertaken by any ſingle man; but he complains in his preface that his patrimony was exhauſted by the great expence of employing and ſupporting a number of writers and printers, and of raiſing a new preſs for the oriental characters. M. d'Herbelot, indeed, received the moſt ſplendid reward of his induſtry: he was invited to Italy by Ferdinand II. duke of Tuſcany, who entertained him with that ſtriking munificence which always diſtinguiſhed the race of the Medici: after the death of Ferdinand, the illuſtrious Colbert recalled him to Paris, where he enjoyed the fruits of his labour, and ſpent the remainder of his days in an honourable and eaſy retirement. But this is a rare example: the other princes of Europe have not imitated the duke of Tuſcany; and Chriſtian VII. was reſerved to be the protector of the eaſtern muſes in the preſent age.

Since the literature of Aſia was ſo much neglected, and and the cauſes of that neglect were ſo various, we could not have expected that any ſlight power would rouze the nations of Europe from their inattention to it; and they would, perhaps, have perſiſted in deſpiſing it, if they had not been animated by the moſt powerful incentive that can influence the

mind

mind of man: intereſt was the magick wand which brought them all within one circle; intereſt was the charm which gave the languages of the Eaſt a real and ſolid importance. By one of thoſe revolutions, which no human prudence could have foreſeen, the Perſian language found its way into India; that rich and celebrated empire, which, by the flouriſhing ſtate of our commerce, has been the ſource of incredible wealth to the merchants of Europe. A variety of cauſes, which need not be mentioned here, gave the Engliſh nation a moſt extenſive power in that kingdom: our India company began to take under their protection the princes of the country, by whoſe protection they gained their firſt ſettlement; a number of important affairs were to be tranſacted in peace and war between nations equally jealous of one another, who had not the common inſtrument of conveying their ſentiments; the ſervants of the company received letters which they could not read, and were ambitious of gaining titles of which they could not comprehend the meaning; it was found highly dangerous to employ the natives as interpreters, upon whoſe fidelity they could not depend; and it was at laſt diſcovered that they muſt apply themſelves to the ſtudy of the Perſian language, in which all the letters from the Indian princes were written.

A few men of parts and taſte, who reſided in Bengal, have ſince amuſed themſelves with the literature of the Eaſt, and have ſpent their leiſure in reading the poems and hiſtories of Perſia; but they found a reaſon in every page to regret their ignorance of the Arabick language, without which their knowledge muſt be very circumſcribed and imperfect. The languages of Aſia will now, perhaps, be ſtudied with uncommon ardour; they are known to be uſeful, and will ſoon be found inſtructive and entertaining; the valuable manuſcripts that enrich our publick libraries will be in a few years elegantly printed; the manners and ſentiments of the eaſtern nations will be perfectly known; and the limits of our knowledge will be no leſs extended than the bounds of our empire.

It was with a view to facilitate the progreſs of this branch of literature, that I reduced to order the following inſtructions for the Perſian language, which I had collected ſeveral years ago; but I would not preſent my grammar to the publick till I had conſiderably enlarged and improved it: I have, therefore, endeavoured to lay down the cleareſt and moſt accurate rules, which I have illuſtrated by ſelect examples from the moſt elegant writers; I have carefully compared my work with every compoſition of the ſame nature

that

*that has fallen into my hands; and though on so general a subject I must have made several observations which are common to all, yet I flatter myself that my own remarks, the disposition of the whole book, and the passages quoted in it, will sufficiently distinguish it as an original production. Though I am not conscious that there are any essential mistakes or omissions in it, yet I am sensible that it falls very short of perfection, which seems to withdraw itself from the pursuit of mortals, in proportion to their endeavours of attaining it; like the talisman in the Arabian tales, which a bird carried from tree to tree as often as its pursuer approached it. But it has been my chief care to avoid all the harsh and affected terms of art which render most didactick works so tedious and unpleasant, and which only perplex the learner, without giving him any real knowledge: I have even refrained from making any enquiries into general grammar, or from entering into those subjects which have already been so elegantly discussed by the most judicious philosopher *, the most learned divine ‡, and the most laborious scholar of the present age †.*

* *See Hermes.*

† *A short Introduction to English Grammar.*

‡ *The grammar prefixed to the Dictionary of the English Language.*

It was my first design to prefix to the grammar a history of the Persian language from the time of Xenophon to our days, and to have added a copious praxis of tales and poems extracted from the classical writers of Persia; but as those additions would have delayed the publication of the grammar, which was principally wanted, I thought it advisable to reserve them for a separate volume, which the publick may expect in the course of the ensuing winter. I have made a large collection of materials for a general history of Asia, and for an account of the geography, philosophy, and literature of the eastern nations, all which I propose to arrange in order, if my more solid and more important studies will allow me any intervals of leisure *.

I cannot forbear acknowledging in this place the signal marks of kindness and attention, which I have received from many learned and noble persons; but General Carnac has obliged me the most sensibly of them, by supplying me with a valuable collection of Persian manuscripts on every branch of eastern learning, from which many of the best examples in

* *See the* History of the Persian Language, *a* Description of Asia, *and a* Short History of Persia, *published with my* Life of Nader Shah *in the year* 1773.

the

*the following grammar are extracted. A very learned Professor * at Oxford has promoted my studies with that candour and benevolence which so eminently distinguish him; and many excellent men that are the principal ornaments of that university have conferred the highest favours on me, of which I shall ever retain a grateful sense: but I take a singular pleasure in confessing that I am indebted to a foreign nobleman for the little knowledge which I have happened to acquire of the Persian language; and that my zeal for the poetry and philology of the Asiaticks was owing to his conversation, and to the agreeable correspondence with which he still honours me.*

Before I conclude this preface it will be proper to add a few remarks upon the method of learning the Persian language, and upon the advantages which the learner may expect from it. When the student can read the characters with fluency, and has learned the true pronunciation of every letter from the mouth of a native, let him peruse the grammar with attention, and commit to memory the regular inflexions of the nouns and verbs: he needs not burden his mind with those that deviate from the common form, as they will be

* Dr. HUNT.

insensibly learned in a short course of reading. By this time he will find a dictionary necessary, and I hope he will believe me, when I assert from a long experience, that, whoever possesses the admirable work of Meninski, will have no occasion for any other dictionary of the Persian tongue. He may proceed by the help of this work to analyse the passages quoted in the grammar, and to examine in what manner they illustrate the rules; in the mean time he must not neglect to converse with his living instructor, and to learn from him the phrases of common discourse, and the names of visible objects, which he will soon imprint on his memory, if he will take the trouble to look for them in the dictionary: and here I must caution him against condemning a work as defective, because he cannot find in it every word which he hears; for sounds in general are caught imperfectly by the ear, and many words are spelt and pronounced very differently.

The first book that I would recommend to him is the Gulistán or Bed of Roses, a work which is highly esteemed in the East, and of which there are several translations in the languages of Europe: the manuscripts of this book are very common; and by comparing them with the printed edition of Gentius, he will soon learn the beautiful flowing hand used

in Perſia, which conſiſts of bold ſtrokes and flouriſhes, and cannot be imitated by our types. It will then be a proper time for him to read ſome ſhort and eaſy chapter in this work, and to tranſlate it into his native language with the utmoſt exactneſs; let him then lay aſide the original, and after a proper interval let him turn the ſame chapter back into Perſian by the aſſiſtance of the grammar and dictionary: let him afterwards compare his ſecond tranſlation with the original, and correct its faults according to that model. This is the exerciſe ſo often recommended by the old rhetoricians, by which a ſtudent will gradually acquire the ſtyle and manner of any author, whom he deſires to imitate, and by which almoſt any language may be learned in ſix months with eaſe and pleaſure. When he can expreſs his ſentiments in Perſian with tolerable facility, I would adviſe him to read ſome elegant hiſtory or poem with an intelligent native, who will explain to him in common words the refined expreſſions that occur in reading, and will point out the beauties of learned alluſions and local images. The moſt excellent book in the language is in my opinion the collection of tales and fables called Anvar Soheili *by Huſſein Vaéz, ſurnamed Caſhefi, who took the celebrated work of Bidpai or Pilpay for his text,*

and

and has compriſed all the wiſdom of the eaſtern nations in fourteen beautiful chapters. At ſome leiſure hour he may deſire his Munſhi or writer to tranſcribe a ſection from the Guliſtán, or a fable of Caſhefi, in the common broken hand uſed in India, which he will learn perfectly in a few days by comparing all its turns and contractions with the more regular hands of the Arabs and Perſians: he muſt not be diſcouraged by the difficulty of reading the Indian letters, for the characters are in reality the ſame with thoſe in which our books are printed, and are only rendered difficult by the frequent omiſſion of the diacritical points, and the want of regularity in the poſition of the words: but we all know that we are often at a loſs to read letters which we receive in our native tongue; and it has been proved that a man who has a perfect knowledge of any language, may with a proper attention decypher a letter in that idiom, though it be written in characters which he has never ſeen before, and of which he has no alphabet.

In ſhort, I am perſuaded that whoever will ſtudy the Perſian language according to my plan, will in leſs than a year be able to tranſlate and to anſwer any letter from an Indian prince, and to converſe with the natives of India,

not

not only with fluency, but with elegance. But if he desires to distinguish himself as an eminent translator, and to understand not only the general purport of a composition, but even the graces and ornaments of it, he must necessarily learn the Arabick tongue, which is blended with the Persian in so singular a manner, that one period often contains both languages wholly distinct from each other in expression and idiom, but perfectly united in sense and construction. This must appear strange to an European reader; but he may form some idea of this uncommon mixture, when he is told that the two Asiatick languages are not always mixed like the words of Roman and Saxon origin in this period, "*The true law is* "*right reason, conformable to the nature of things; which* "*calls us to duty by commanding, deters us from sin by for-* "*bidding* *;" *but as we may suppose the Latin and English to be connected in the following sentence,* "The true *lex* is "*recta ratio,* conformable *naturæ,* which by commanding "*vocet ad officium,* by forbidding *à fraude deterreat.*"

A knowledge of these two languages will be attended with a variety of advantages to those who acquire it: the He-

* *See Middleton's Life of Cicero, vol. III. p.* 351.

brew, Chaldaick, Syriack, and Ethiopian tongues are dialects of the Arabick, and bear as near a reſemblance to it as the Ionick to the Attick Greek; the jargon of Indoſtan, very improperly called the language of the Moors, contains ſo great a number of Perſian words, that I was able with very little difficulty to read the fables of Pilpai which are tranſlated into that idiom; the Turkiſh contains ten Arabick or Perſian words for one originally Scythian, by which it has been ſo refined that the modern kings of Perſia were fond of ſpeaking it in their courts: in ſhort, there is ſcarce a country in Aſia or Africa from the ſource of the Nile to the wall of China, in which a man who underſtands Arabick, Perſian, and Turkiſh may not travel with ſatisfaction, or tranſact the moſt important affairs with advantage and ſecurity.

As to the literature of Aſia, it will not, perhaps, be eſſentially uſeful to the greater part of mankind, who have neither leiſure nor inclination to cultivate ſo extenſive a branch of learning; but the civil and natural hiſtory of ſuch mighty empires as India, Perſia, Arabia, and Tartary cannot fail of delighting thoſe who love to view the great picture of the univerſe, or to learn by what degrees the moſt obſcure ſtates have riſen to glory, and the moſt flouriſhing kingdoms have

*ſunk to decay; the philoſopher will conſider thoſe works as highly valuable, by which he may trace the human mind in all its various appearances, from the rudeſt to the moſt cultivated ſtate: and the man of taſte will undoubtedly be pleaſed to unlock the ſtores of native genius, and to gather the flowers of unreſtrained and luxuriant fancy *.*

* *My profeſſional ſtudies having wholly engaged my attention, and induced me not only to abandon oriental literature, but even to efface, as far as poſſible, the very traces of it from my memory, I committed the conduct and reviſal of this edition of my grammar, and the compoſition of the index, to Mr. Richardſon, in whoſe ſkill I have a perfect confidence, and from whoſe application to the eaſtern languages, I have hopes that the learned world will reap no ſmall advantage.*

كتاب

شكرستان

در نحوي زبان پارسي

A

GRAMMAR

OF THE

PERSIAN LANGUAGE.

OF LETTERS.

THE learner is ſuppoſed to be acquainted with the common terms of grammar, and to know that the Perſians write their characters from the right hand to the left.

There are thirty-two Perſian letters.

A	Alif.

	IV.	III.	II.	I.	
	FINALS.		INITIALS and MEDIALS.		
	Connected.	Unconnected.	Connected.	Unconnected.	
Alif.	ـا	ا	ـا	ا	A.
Ba.	ـب	ب	ـبـ	بـ	B.
Pa.	ـپ	پ	ـپـ	پـ	P.
Ta.	ـت	ت	ـتـ	تـ	T.
Sa.	ـث	ث	ـثـ	ثـ	S.
Jim.	ـج	ج	ـجـ	جـ	J.
Ch.	ـچ	چ	ـچـ	چـ	Ch.
Hh.	ـح	ح	ـحـ	حـ	Hh.
Kh.	ـخ	خ	ـخـ	خـ	Kh.
Dal.	ـد	د	ـد	د	D.
Zal.	ـذ	ذ	ـذ	ذ	Z.
Ra.	ـر	ر	ـر	ر	R.
Za.	ـز	ز	ـز	ز	Z.
Zha.	ـژ	ژ	ـژ	ژ	Zh.
Sin.	ـس	س	ـسـ	سـ	S.
Shin.	ـش	ش	ـشـ	شـ	Sh.
Sfad.	ـص	ص	ـصـ	صـ	Sf.
Zzad.	ـض	ض	ـضـ	ضـ	Zz.
Ta.	ـط	ط	ـطـ	طـ	T.

Zza.

IV.	III.	II.	I.	
	Finals.	Initials and Medials.		
	Connected. Unconnected.	Connected.	Unconnected.	
Zża.	ظ	ظ	ظ	Zz.
Ain.	ع	ع	ع	A.
Gain.	غ	غ	غ	G.
Fa.	ف	ف	ف	F.
Kaf.	ق	ق	ق	K.
Caf.	ک ک	ک	ک or ک	K.
Gaf.	گ گ	گ	گ	G.
Lam.	ل	ل	ل	L.
Mim.	م	م	م	M.
Nun.	ن	ن	ن	N.
Vau.	و	و	و	V.
Ha.	ه ه	ه	ه	H.
Ya.	ي	ي	ي	Y.
Lam-alif.	لا	لا	لا	

The ſecond and fourth columns of theſe letters from the right hand are uſed only when they are connected with a preceding letter; as محمد Mohammed. Every letter ſhould be connected with that which follows it, except theſe ſeven; ا alif, د dal, ذ zal, ر ra, ز za, ژ zha, and و vau, which

which are never joined to the following letter, as will appear from the words برگ berk *a leaf*, داوري daveri *a dominion*.

Though the perfect pronunciation of these letters can be learned only from the mouth of a Persian or an Indian, yet it will be proper to add a few observations upon the most remarkable of them.

OF CONSONANTS.

It will be needless to say much of the three first consonants ب پ ت since their sound is exactly the same as our *b*, *p*, and *t*, in the words *bar*, *peer*, and *too*, which would be written in Persian بار پیر and تو.

ث

This letter, which the Arabs pronounce like a *th*, has in Persian the same sound with a س or *s*, as ابو لیث Abu Leis, a proper name. It might, therefore, have been rejected from the Persian alphabet without any inconvenience; but it is useful in showing the origin of words, as it is seldom, or never, used in any that are not Arabick. The same may be observed of the following letters, ح ص ض ط ظ ع غ ق which rarely occur in words originally Persian.

ج

ج and چ

The first of these letters answers to our soft *g* in *gem*, which a Persian would write جم or to our *j* in *jar* جار: the second of them چ sounds exactly like our *ch* in the words *cherry*, *cheek*; as چرکس Chirkés *Circassia*.

ح

ح is a very strong aspirate, and may be expressed in our characters by a double *h*, as حال hhál *a condition*.

خ

خ is formed in the throat, and has a sound like the German *ch*; but the Persians pronounce it less harshly than the Arabs, and give it the sound of *c* before *a*, *o*, or *u* in the Tuscan dialect, as خان chan *a lord*, which a Florentine would pronounce like *can*. This is the word so variously and so erroneously written by the Europeans. The sovereign lord of Tartary is neither the *cham*, as our travellers call him, nor the *han*, as Voltaire will have it, but the خان khán, or cán, with an aspirate on the first letter.

د

د answers exactly to our *d* in *deer* دیر.

ذ

This letter, which the Arabs pronounce *dh*, has in Perſian the ſound of ز *z*, and is often confounded with it; thus they write گذشتن and گزشتن guzeſhten *to paſs*: It is ſeldom uſed but in Arabick words; though it ſometimes occurs in words purely Perſian, اذربیجان Azarbiján *the province of Media*, ſo called from اذر azar, an old word for *fire*, becauſe the adorers of fire, if we believe the Aſiatick hiſtorians, firſt built their temples in that province.

ر

ر and the three liquids ن م ل are pronounced exactly like our *r*, *l*, *m*, *n*; as ارام arám *reſt*, لاله láleh *a tulip*, مار már *a ſerpent*, نان nán *bread*. But ن before a ب has the ſound of *m*, as کنبد kumbed *a tower*, عنبر amber *ambergris*.

ز

ز

ز has the ſound of our z, as لالەزار lalehzár *a bed of tulips.*

ژ

This letter has the ſound of our *ſ* in the word *pleaſure*, *treaſure*; and correſponds preciſely with the ſoft *g* of the French in *gens*, or their *j* in *jour*. It may be expreſſed in our characters by *zh*, as ژاله zháleh *dew*; for it has the ſame relation to z which *ſh* has to *s*.

س and ش

س and ش are our *s* and *ſh*, as سليم شاه Selim ſháh *king Selim.*

ظ ط ض ص

Theſe four letters are pronounced by the Arabs in a manner peculiar to themſelves; but in Perſian they are confounded with other letters. ص differs little from س as صدّر Saddar *the name of a Perſian book*; and ط has nearly the ſame ſound with ت as عطر otr *eſſence*; a word often uſed in Engliſh, ſince our connection with India, to denote

denote the precious perfume called *otter of roſes.* The word is Arabick, as the letters ع and ط ſufficiently prove. ض and ظ differ very little from z; but they are pronounced more forcibly, and may be expreſſed by zz, as نظامي Nezzámi *the name of a poet*; خضر Khezzár *the name of a prophet in the eaſtern romances.*

ع and غ

Theſe two letters are extremely harſh in the pronunciation of the Arabs. The ſound of ع, ſays Meninſki, *eſt vox vituli matrem vocantis*; but in Perſian it is a ſort of vowel, and anſwers generally to our broad *a*, as عرب Arab *the Arabians*; عين áin *a fountain.* Sometimes it has a ſound like our *o*, as in the word before-mentioned, عطر *perfume.* As to غ it is commonly pronounced in Perſia like our hard *gh* in the word *ghoſt*, as غلام gholám *a boy, a ſervant.*

ف

ف has the ſound of *f* in *fall*, as فال fal *an omen.*

ق and ك

ق is another harſh Arabick letter, but in Perſian it is

often confounded with ك, which has the ſound of our *k*, as كرمان Kermán *the province of Carmania*; قاف Kaf *a fabulous mountain in the Oriental tales.*

گ

When ك has three points above it, the Perſians give it the ſound of *g* in the word *gay*, as گلستان guliſtán *a bed of roſes*; but theſe points are very ſeldom written in the Perſian manuſcripts; ſo that the diſtinction between ك *k* and گ *g* can be learned only by uſe: thus they often write گلاب *roſe-water*, and pronounce it gulab.

ن م ل

See the remark on ر Theſe letters are the liquids *l, m, n, r.*

ه

ه is a ſlight aſpiration, and is often redundant, as بهار behár *the ſpring*, which is pronounced almoſt like beár; هرات Herat *a city in the province of Coraſan*, which the Greeks called Aria: ه therefore is the *h* of the French in *honnête*, whence came our *honeſt* without an aſpiration. At

the end of a word it frequently ſounds like a vowel, as كه ke, which has the ſame ſenſe and pronunciation as the Italian *che* which.

OF VOWELS.

The long vowels are ا و ي, and may be pronounced as *a*, *o*, *ee* in the words *call*, *ſtole*, *feed*; as خان khán *a lord*, اورا ora *to him*, نيز neez *alſo*; but the ſhort vowels are expreſſed by ſmall marks, two of which are placed above the letter, and one below it, as بَ ba or be, بِ be or bi, بُ bo or bu; thus,

اَگَرْ اَنْ تُرْكِ شِيرَازِي بَدَسْت اَرَد دِلِ مَارَا
بَخَالِ هِنْدُويَش بَخْشَمْ سَمَرْقَنْد وُ بُخَارَارَا

Egher ân turki Shirázi bedeſt âred dili mára
Bekháli hinduiſh bakſhem Samarcandu Bokhárára.

The mark ْ placed above a conſonant ſhows that the ſyllable ends with it, سَمَرْقَنْدِي Sa-mar-can-di *a native of Samarcand*; the firſt of which ſyllables is ſhort, the ſecond and third long by poſition, and the laſt long by by nature: but this belongs to the proſody. Theſe ſhort vowels

vowels are very ſeldom written in the Perſian books; and the other orthographical marks are likewiſe uſually ſuppreſſed, except Medda ~, Hamza ٔ, and Teſhdid ّ; the two firſt of which are moſt common.

Medda above an ا gives it a very broad ſound, as آن aun: Hamza ſupplies the place of ي in words that end in ہ; it therefore ſometimes repreſents the article, as نامۂ námeï *a book*, or denotes the former of two ſubſtantives, as نافۂ مشک náfeï muſhk *a bag of muſk*; or, laſtly, it marks the ſecond perſon ſingular in the compound preterite of a verb, as دادۂ dádéï, which would regularly be دادہ ای dádeh i *thou haſt given*. Teſhdid ſhows a conſonant to be doubled, طرّہ turreh *a lock of hair*.

The omiſſion of the ſhort vowels will at firſt perplex the ſtudent; ſince many words that are compounded of the ſame conſonants, have different ſenſes according to the difference of the vowels omitted: but until he has learned the exact pronunciation of every word from a native, he may give every ſhort vowel a kind of obſcure ſound very common in Engliſh, as in the words *ſun*, *bird*, *mother*, which a Mahometan would write without any vowel, *ſn*, *brd*, *mthr*; thus the Perſian word بد bd may be pronounced like our *bud*.

Van

Vau و and Ya ي are often uſed as conſonants, like our *v* and *y*; thus, وان Van *a town in Armenia*; جوان juvan *juvenis*, *giovane*, young; يمن Yemen, that province of Arabia which we call *the happy*; خدايار Khodayár, a proper name ſignifying *the friend of God.* و before ا often loſes its ſound, as خوان khán *a table.*

I would not adviſe the learner to ſtudy the parts of ſpeech until he can read the Perſian characters with tolerable fluency; which he will ſoon be able to do, if he will ſpend a few hours in writing a page or two of Perſian in Engliſh letters, and reſtoring them after a ſhort interval to their proper characters by the help of the alphabet. I ſhall cloſe this ſection with a piece of Perſian poetry written both in the Aſiatick and European characters: it is an ode by the poet Hafiz, the firſt couplet of which has been already quoted; and a tranſlation of it ſhall be inſerted in its proper place.

بده ساقي مي باقي كه در جنّت نخواهي يافت
كنار آب رکناباد وگلگشت مصلّارا

Bedéh ſákée meï bákée ke der jennet nekháhi yaft,
Kunári âbi rucnabád va gulghéſhti muſellára.

فغان کین لولیان شوخ شیرینکار شهرآشوب
چنان بردند صبر از دل که ترکان خوان یغمارا

Fugán keïn lulián ſhokhi ſhiringári ſhehrâſhob
Chunán berdendi ſabr az dil ke turkan khani yagmára.

ز عشق ناتمام ما جمال یار مستغنیست
بآب و رنگ و خال و خطّ چه حاجت روي زیبارا

Ze eſhki nátemámi má jemáli yári muſtagniſt
Beâb u reng u khál u khatt che hájet ruyi zibára.

هدیث از مطرب و مي گو و راز دهر کمتر جو
که کس نکشود و نکشاید بحکمت این معمّارا

Hadís az mutreb u mei gú va rázi dehri kemter jú
Ke kes nekſhud u nekſhaied behikmet ein moammára.

من از آن حسن روزافزون که یوسف داشت دانستم
که عشق از پردهٔ عصمت برون ارد زلیخارا

Men az ân huſni ruzafzún ke yuſuf daſhti daneſtem
Ke eſhk az perdéï iſmet berún ared zuleikhára.

نصیحت گوش کن جانا که از جان دوستتر دارند
جوانان سعادتمند پند پیر دانارا

Nasíhet góſhi kun jána ke az ján doſtiter darend
Juvánáni ſaádetmendi pendi péeri danára.

بدم گفتي و خرسندم عفاك الله نكو گفتي
جواب تلخ ميزيبد لب لعل شكرخوارا

Bedem gufti va khurſendem afák alla neku gufti
Juvabi telkhi mizeibed lebi lâli ſhekerkhára.

غزل گفتي و درّ سفتي بيا و خوش بخوان حافظ
كه بر نظم تو افشاند فلك عقد ثريارا

Gazel gufti va durr ſufti beá va khoſh bukhán Hafiz
Ke ber názmi to affháned felek ikdi ſuriára.

In this ſpecimen of Perſian writing the learner will obſerve a few combinations of letters, which he muſt by no means forget; as لا lamelif, compounded of ل *l* and ا *a*, in the word مصلّا moſella: but the moſt uſual combinations are formed with ح ج ج خ which have the ſingular property of cauſing all the preceding letters to riſe above the line, as بخارا bokhára, نخچير nakchéer, تصحيح tas-héeh. The letters that precede م *m* are alſo ſometimes raiſed.

The Arabick characters, like thoſe of the Europeans, are written in a variety of different hands; but the moſt common of them are the نسخي Niskhi, the تعليق Tâlík, or *hanging*, and the شكسته Shekeſteh, or *broken*. Our books are printed in the Niskhi hand, and all Arabick manuſcripts, as well as moſt Perſian and Turkiſh hiſtories, are written in it; but the Perſians write their poetical works in the Tâlík, which anſwers to the moſt elegant of our Italick hands. As to the Shekeſteh, it is very irregular and inelegant, and is chiefly uſed by the idle Indians, who will not take time to form their letters perfectly, or even to inſert the diacritical points; but this hand, however difficult and barbarous, muſt be learned by all men of buſineſs in India, as the letters from the princes of the country are ſeldom written in any other manner. A ſpecimen of theſe different forms of writing is engraved, and inſerted at the end of this Grammar.

OF NOUNS,

AND FIRST OF GENDERS.

The reader will ſoon perceive with pleaſure a great reſemblance between the Perſian and Engliſh languages, in the facility and ſimplicity of their form and conſtruction: the former, as well as the latter, has no difference of termination to mark the gender, either in ſubſtantives or adjectives: all inanimate things are neuter, and animals of different ſexes either have different names, as پسر puſer *a boy*, کنیز keneez *a girl*, or are diſtinguiſhed by the words نر ner *male*, and مادہ madé *female*; as شیر نر ſheeri ner *a lion*, شیر مادہ ſheeri madé *a lioneſs*.

Sometimes, indeed, a word is made feminine, after the manner of the Arabians, by having ہ added to it, as معشوق maſhuk *a friend*, *amicus*, معشوقہ maſhúka *a miſtreſs*, *amica*, as in this verſe:

کل در بر و مي بر کف و معشوقه بکامست

Flowers are in my boſom, wine in my hand; and my miſtreſs yields to my deſire.

but

but in general, when the Perſians adopt an Arabick noun of the feminine gender, they make it neuter, and change the final ة into ت; thus نعمة nimet *a benefit* is written نعمت: and almoſt all the Perſian nouns ending in ت, which are very numerous, are borrowed from the Arabs.

OF CASES.

The Perſian ſubſtantives, like ours, have but one variation of caſe, which is formed by adding the ſyllable را to the nominative in both numbers; and anſwers often to the dative, but generally to the accuſative caſe in other languages; as,

Nominative, پسر puſer *a child.*

Dative and Acc. پسررا puſerra *to a child* or *the child.*

When the accuſative is uſed indefinitely, the ſyllable را is omitted, as گل چیدن gul chíden *to gather a flower*, that is, *any flower*; but when the noun is definite or limited, that ſyllable is added to it, as گلرا چید gulra chíd *he gathered the flower*, that is, *the particular flower.* There is no genitive caſe in Perſian, but when two ſubſtantives of different meanings come together, a keſra or

ſhort *e* (ِ) is added in reading to the former of them, and the latter remains unaltered, as مشكِ ختن *the muſk of Tartary*, which muſt be read muſhke Khoten. The ſame rule muſt be obſerved before a pronoun poſſeſſive; as پسرِ من puſere men *my child:* and before an adjective; as شمشيرِ تابناك ſhemſhire tabnak *a bright ſcimitar.* If the firſt word ends in ا or و the letter ي is affixed to it; as پاشا paſha *a baſha*, پاشاي موصل paſhái Mouſel *the baſha of Mouſel*, ميوها mivaha *fruits*, ميوهاي شيرين mivaháï ſhireen *ſweet fruits:* if nouns ending in ه come before other nouns or adjectives, the mark Hamza ء is added to them, as چشمهٔ حيوان cheſhméï heyván *the fountain of life.*

The other caſes are expreſſed for the moſt part, as in our language, by particles placed before the nominative, as

Vocative, اي پسر ai puſer *O child.*
Ablative, از پسر az puſer *from a child.*

The poets, indeed, often form a vocative caſe by adding ا to the nominative, as ساقيا ſakia *O cup-bearer*, شاها ſhaha *O king*; thus Sadi uſes بلبلا bulbula as the vocative of بلبل bulbul *a nightingale*,

بلبلا

بلبلا مژدهٔ بهار بیار
خبر بد بیوم باز بکذار

Bring, O nightingale, the tidings of ſpring; leave all unpleaſant news to the owl.

In ſome old compoſitions the particle مر mer is prefixed to the accuſative caſe; as مر اورا دیدم mer ora deedem *I ſaw him*; but this is either obſolete or inelegant, and is ſeldom uſed by the moderns.

The reader, who has been uſed to the inflexions of European languages, will, perhaps, be pleaſed to ſee an example of Perſian nouns, as they anſwer to the caſes in Latin:

گل gul *a roſe*, roſa.

	Singular.		Plural.	
Nom.	گل *a roſe*,	roſa.	گلها *roſes*,	roſæ.
Gen.	گل *of a roſe*,	roſæ.	گلها *of roſes*,	roſarum.
Dat.	گلرا *to a roſe*,	roſæ.	گلهارا *to roſes*,	roſis.
Acc.	گلرا *the roſe*,	roſam.	گلهارا *the roſes*,	roſas.
Voc.	ای گل / Poet. گلا	O *roſe*, ô roſa.	ای گلها	O *roſes*, ô roſæ.
Abl.	ازگل *from a roſe*,	roſâ.	ازگلها *from roſes*,	roſis.

بلبل bulbul *a nightingale.*

Singular.

Nom. and Gen.	بلبل	*a nightingale.*
Dat. and Acc.	بلبلرا	*to a nightingale.*
Voc.	اي بلبل (Poet. بلبلا)	*O nightingale.*
Abl.	از بلبل	*from a nightingale.*

Plural.

Nom. and Gen.	بلبلان	*nightingales.*
Dat. and Acc.	بلبلانرا	*to nightingales.*
Voc.	اي بلبلان	*O nightingales.*
Abl.	از بلبلان	*from nightingales.*

ساقي بيار باده كه آمد زمان گل
تا بشكنيم توبه دگر در ميان گل
حافظ وصال گل طلبي همچو بلبلان
جان كن فداي خاك ره باغبان گل

Boy, bring the wine, for the ſeaſon of the roſe approaches; let us again break our vows of repentance in the midſt of the roſes. O Hafiz, thou deſireſt, like the nightingales, the preſence of the roſe: let thy very ſoul be a ranſom for the earth where the keeper of the roſe-garden walks!

I ſhall

I ſhall in this manner quote a few Perſian couplets, as examples of the principal rules in this grammar: ſuch quotations will give ſome variety to a ſubject naturally barren and unpleaſant; will ſerve as a ſpecimen of the oriental ſtyle; and will be more eaſily retained in the memory than rules delivered in mere proſe.

OF THE ARTICLE.

Our article *a* is ſupplied in Perſian by adding the letter ي to a noun, which reſtrains it to the ſingular number; as گلي guli *a ſingle roſe*;

رفتم بباغ صبحدمي تا چينم گلي
آمد بگوش ناگهم آواز بلبلي

One morning I went into the garden to gather *a* roſe, when on a ſudden the voice of *a* nightingale ſtruck my ear.

Without this termination گل gul would ſignify *roſes* or *flowers* collectively, as

مي خواه و گل فشان کن

Call for wine, and ſcatter flowers around.

When a noun ends in ه the idea of unity is expreſſed by the mark Hamza, as چشمهٔ cheſhmeï *a ſingle fountain.*

OF NUMBERS.

From the two examples in a preceding ſection it appears that the Perſian plural is formed by adding ان or ها to the ſingular: but theſe terminations are not, as in many languages, wholly arbitrary; on the contrary, they are regulated with the utmoſt preciſion. The names of animals form their plural in ان, as

Sing.	Plur.
گرگ gurk *a wolf.*	گرگان gurkan *wolves.*
پلنگ pelenk *a tyger.*	پلنگان pelenkan *tygers.*

but words which ſignify things without life make their plurals by the addition of the ſyllable ها, as

بال bal *a wing.*	بلها balha *wings.*
ساحل ſahil *a ſhore.*	ساحلها ſahilha *ſhores.*

Both theſe plurals occur in the following elegant diſtich,

شب تاریک و بیم موج وگردابی چنین هایل
کجا دانند حال ما سبکباران ساحلها

The night is dark; the fear of the waves oppreſs us, and the whirlpool is dreadful! How ſhould thoſe, who bear light burdens on the ſhores, know the miſery of our ſituation?

There are, however, a few exceptions to theſe rules: the names of animals ſometimes make their plurals in ها as well as in ان, as شتر ſhütür *a camel*, شترها ſhütürha and شتران ſhütüran *camels*; and on the other ſide the names of things ſometimes have plurals in ان, as لب leb *a lip*, لبان leban *lips*.

Names of perſons ending in ا or و form their plurals in یان, as دانا dana *a learned man*, دانایان danayan *learned men*; and thoſe that end in ه are made plural by changing the laſt letter into گان, as پچه peché *an infant*, پچگان pechégan *infants*; and ſometimes by adding گان as a ſeparate ſyllable; thus, فرشته feriſhte *an angel*, فرشته گان feriſhte gan *angels*.

If the name of a thing ends in ه, the final letter is abſorbed in the plural before the ſyllable ها, as خانه khané *a houſe*, خانها khanha *houſes*.

In ſome modern Perſian books, as the Life of Nader Shah and others, the plural often ends in ات or in جات if the ſingular has a final ه,

Sing.	Plur.
نوازش nüwaziſh *a favour*.	نوازشات nüwaziſhat *favours*.
قلعة kalat *a caſtle*.	قلعجات kalajat *caſtles*.

but theſe muſt be conſidered as barbarous, and are a proof that the late dreadful commotions which have ruined the empire of the Perſians, have begun to deſtroy even the beautiful ſimplicity of their language.

It muſt not be omitted, that the Arabick ſubſtantives frequently have two ſorts of plurals, one formed according to the analogy of the Perſian nouns, and another after the irregular manner of the Arabians; as عيب aib *a vice*, عيبها aibha and عوايب avaîb *vices*; قلعه kalah *a caſtle*, قلعها kalaha and قلاع kalaa *caſtles*; نايب nayib *a viceroy*, plur. نواب navâb, which our countrymen have miſtaken for the ſingular number, and ſay very improperly *a nabob*. This is one argument out of a great number to prove the impoſſibility of learning the Perſian language accurately without a moderate knowledge of the Arabick; and if the learner will follow my advice, he will peruſe with attention the Arabick grammar of Erpenius * before he attempts to tranſlate a Perſian manuſcript.

* There are two fine editions of this grammar, the firſt publiſhed by the very learned Golius, and the ſecond by the late Albert Schultens; both theſe Orientaliſts have added a number of Arabick odes and elegies, which they have explained in excellent notes: but theſe editions are ſcarce, and Meninſki has inſerted in his grammar the ſubſtance of Erpenius, with many new remarks.

OF ADJECTIVES.

The Perſian adjectives admit of no variation, but in the degrees of compariſon. The poſitive is made comparative by adding to it تر, and ſuperlative by adding ترين, as

خوب khub *fair*, خوبتر khubter *fairer*, خوبترين khubterin *faireſt*.

Our *than* after a comparative is expreſſed by the prepoſition از az, as

بياض روي تو روشنتر از رخ روز
سواد زلف تو تاريكتر از ظلمت داج

The brightneſs of thy face is more ſplendid than the cheek of day; the blackneſs of thy locks is darker than the hue of night.

ماه نيكوست ولي روي تو زيباتر از وست
سرو دلجوست ولي قدّ تو دلجوتر از وست

The moon is bright, but thy face is brighter than it; the cypreſs is graceful, but thy ſhape is more graceful than ~~the cypreſs.~~ it is.

An adjective is ſometimes uſed ſubſtantively, and forms its plural like a noun, as حکیمان hhakiman *the wiſe*; if it be a compounded adjective, the ſyllables ان and را denoting the plural number and the oblique caſe, are placed at the end of it, as صاحبدل ſahibdil *an honeſt man*; oblique صاحبدلرا ſahibdilra; plural صاحبدلان ſahibdilan, oblique صاحبدلانرا ſahibdilanra;

فرو مانند پري رويان زآن عارض
خجل کشتند سمن بويان زآن کاکل

The damſels with faces like angels are dejected at the ſight of that cheek; the nymphs with the fragrance of jeſſamine are filled with envy when they view thoſe curls.

OF PRONOUNS.

The perſonal pronouns are theſe which follow;

من men *I.*

Sing. من men *I.*		Oblique, مرا merá *me.*	
Plur. ما ma *we.*		مارا mára *us.*	

تو to *Thou.*

Sing. تو to *thou.* Obl. ترا tura *thee.*
Plur. شما ſhumá *you* or *ye.* شمارا ſhumára *you.*

او o *He.*

Sing. او o *he, ſhe,* or *it.* Obl. اورا óra *him, her,* or *it.*
Plur. ایشان iſhán *they.* ایشانرا iſhánra *them.*

The poets often uſe شان for ایشان, as

همیرفتم و کوفتم مغز شان
تهي کردم از پیکر نغز شان

I went, and bruiſed their helmets; I disfigured their beautiful faces.

After a prepoſition او is often changed into وي or و or اوي oë, as

چون شاه جهاندار بنهود روي
زمینرا ببوسید و شد پیش اوي

When the king of the world ſhowed his face, the general kiſſed the ground, and advanced before him. *Ferduſi.*

Sometimes after the prepoſition ب *in,* the letter د is inſerted to prevent the hiatus, as بدو bedo for باو beö *in it;*

it; the ſame may be obſerved of بدان bedân for بآن bëân *in that*, بدين bedeen for بآين *in this* *.

The poſſeſſives are the ſame with the perſonals, and are diſtinguiſhed by being added to their ſubſtantives, as

Sing. دل من dili men *my heart.*
دل تو dili to *thy heart.*
دل او or وي dili o *his* or *her heart.*

Plur. دلهاي ما dilhaï ma *our hearts.*
دلهاي شما ſhuma *your hearts.*
Poet. تان
دلهاي ايشان dilhaï iſhân *their hearts.*
Poet. شان

They are often expreſſed in the ſingular number by theſe final letters م em, ت et, and ش eſh, and after an ا or ه by ام am, ات at, and اش aſh: but after nouns ending in ا elif or و vau the letter ي ya is inſerted before the finals ش ت م, as

* In the ſame manner and from the ſame motive the old Romans added a *d* to many words followed by a vowel; thus Horace, if we adopt the reading of Muretus, uſes *tibid* for *tibi*,

Omnem crede diem *tibid* illuxiſſe ſupremum.

دلم dilem *my heart.*
دلت dilet *thy heart.*
دلش dileſh *his* or *her heart.*

جامهٔ ام jámeï am *my robe.*
جامهٔ ات jámeï at *thy robe.*
جامهٔ اش jámeï aſh *his* or *her robe.*

مویم mûïm *my hair.*
مویت mûit *thy hair.*
مویش mûiſh *his* or *her hair.*

In poetry, and ſometimes in proſe, the oblique caſes of the perſonal pronouns are alſo expreſſed by م ت and ش, as

خوشا شیراز و وضع بي مثالش
خداوندا نگهدار از زوالش

Joy be to Shiraz and its charming borders! O heaven, preſerve *it* from decay!

Theſe oblique caſes are joined to any word in the ſentence which the poet finds convenient; thus in the couplet juſt quoted the pronoun ش *it* is added to زوال; ſo in the following diſtich, ت the dative of تو *thou*, is placed after the conjunction گر gher *if.*

ببیچ

بهي سجاده رنگين كن گرت پير مغان گويد
كه سالك بيخبر نبود زراه و رسم منزلها

Tinge the ſacred carpet with wine, if the maſter of the feaſt orders *thee*; for he that travels is not ignorant of the ways and manners of banquet-houſes.

Our reciprocal pronouns *own* and *ſelf* are expreſſed in Perſian by the following words, which are applicable to all perſons and ſexes;

Nom. خود or خودش Oblique, خودرا
خويش or خويشتن خويشتن را
or خوي

thus we may uſe

من خود *myſelf.*	ما خود *ourſelves.*
تو خود *thyſelf.*	شما خود *yourſelves.*
او خود *his* or *herſelf.*	ايشان خود *theirſelves* *.

* I here uſe *his ſelf* and *their ſelves* inſtead of the corrupted words *himſelf* and *themſelves*; in which uſage I am juſtified by the authority of Sidney, and of other writers in the reign of Elizabeth: *ſelf* ſeems to have been originally a noun, and was, perhaps, a ſynonymous word for *ſoul*, according to Locke's definition of it; "*Self* is that conſcious thinking thing, which "is ſenſible or conſcious of pleaſure and pain, capable of happineſs and mi- "ſery:" if this obſervation be juſt, the Arabs have exactly the ſame idiom, for their نفس *ſoul* anſwers preciſely to our *ſelf*, as صبي رمي نفسه في بهر "a boy threw *his ſelf* into a river."

خود is alſo joined like the Latin *ipſe* to every perſon of a verb, as

Sing.	Plur.
خود آمدم *ipſe veni.*	خود آمديم *ipſi venimus.*
خود آمدي *ipſe veniſti.*	خود آمديد *ipſi veniſtis.*
خود آمد *ipſe venit.*	خود آمدند *ipſi venerunt.*

The word خود ſeems to be redundant in the following beautiful lines of Sadi,

داني چه گفت مرا آن بلبل سحري
تو خود چه آدمي كز عشق بيخبري

Doſt thou know what the early nightingale ſaid to me?
" What ſort of man art thou, ſaid he, that canſt be
" ignorant of love?"

When خود is uſed as a pronoun poſſeſſive, it anſwers to the Greek σφέτερος, and ſignifies *my*, *thy*, *our*, *your*, *his* or *her*, and *their*, according to the perſon and number of the principal verb in the ſentence; as in this couplet of Hafiz,

محرم راز دل شيداي خود
كس نمي بينم زخاصّ و عامّ

I ſee

I ſee no man, either among the nobles or the populace, to whom I can truſt the ſecret of *my* afflicted heart.

The demonſtrative pronouns are the following:

این *this.*

Sing.	این *this.*	Oblique caſes,	اینرا
Plur.	اینان *theſe.*		اینانرا
	or اینها		or اینهارا

آن *that.*

Sing.	آن *that.*	Oblique caſes,	آنرا
Plur.	آنان *thoſe.*		آنانرا
	or آنها		or انهارا

When این een is prefixed to a noun, ſo as to form one word, it is frequently changed into ام im, as امشب im-ſheb *to-night*;

تعالي الله چه دولت دارم امشب
كه آمد ناكهان دلدارم امشب

Heaven! how great is my happineſs this night! for this night my beloved is come unexpectedly!

and امروز imrûz *to-day*;

روز عيش وطرب وعيد صيامست امروز
كام دل حاصل وايام بكامست امروز

" This day is a day of mirth, and joy, and the feaſt of
" ſpring: this day my heart obtains its deſires, and
" fortune is favourable."

The words آن and از آن prefixed to pronouns *perſonal*, change them into *poſſeſſives*, and are read with a ſhort vowel, *ani to* or *ez ani to*, i. e. *thine*, as

ماه کنعان من مسند مصر آن تو شد

O my moon of Canaan (O Joſeph) the throne of Egypt is *thine*.

The relatives and interrogatives are ſupplied by the invariable pronouns که ke and چه che, of which the former uſually relates to perſons, and the latter to things: in the oblique caſes of theſe pronouns the final ه is abſorbed before the ſyllable را, as

Nom. که *who.* Oblique, کرا *whom.*
چه *which.* چرا *which.*

کي and چي are interrogatives, and are very often joined to the verb است, as کیست *who is it?* چیست *what is it?*

یا ربّ آن شاهوش ماه‌رخ زهره جبین
درّ یکتاي که و کوهر یکدانه کیست

O heaven! whoſe precious pearl, and whoſe ineſtimable jewel is that royal maid, with a cheek like the moon, and a forehead like Venus?

کدام kudám is alſo an interrogative pronoun, as

میخواره و سرکشته و رندیم و نظرباز
وانکس که چنین نیست در این شهر کدامست

We are fond of wine, wanton, diſſolute, and with rolling eyes; but *who* is there in this city that has not the ſame vices?

Our *ſoever* is expreſſed in Perſian by هر or هران prefixed to the relatives, as

هرکه and هرانکه *whoſoever.*
هرچه and هرانچه *whatſoever.*

OF VERBS.

The Perſians have active and neuter verbs like other nations; but many of their verbs have both an active and neuter ſenſe, which can be determined only by the conſtruction. Theſe verbs have properly but one conjugation,

and but three changes of tenſe; the imperative, the aoriſt, and the preterite; all the other tenſes being formed by the help of the particles مي and همي, or of the auxiliary verbs هستن or بودن *to be*, and خواستن *to be willing*. The paſſive voice is formed by adding the tenſes of the verb ſubſtantive شدن to the participle preterite of the active; خوانده شد *it was read*. The inflexions of theſe auxiliaries muſt be here exhibited, and muſt be learned by heart, as they will be very uſeful in forming the compound tenſes of the active verbs.

بودن *to be.*

The preſent tenſe of this verb is irregular, but very eaſy, and muſt be carefully remembered, as it is the model for the variations of perſon in all tenſes.

Indicative Mood, Preſent Tenſe.

Sing.	ام *I am.*	Plur.	ايم *we are.*
	اي *thou art.*		ايد *ye are.*
	است *he is.*		اند *they are.*

This tenſe joined to nouns, pronouns, or adjectives often coaleſces with them, and loſes the initial elif: as with pronouns,

Sing.

Sing.		Plur.	
منم	*ego ſum.*	مایم	*nos ſumus.*
توبي	*tu es.*	شمایید	*vos eſtis.*
اوست	*ille eſt.*	ایشانند	*illi ſunt.*

With adjectives,

شادم	*I am glad.*	شادیم	*we are glad.*
شادي	*thou art glad.*	شادید	*you are glad.*
شادست	*he is glad.*	شادند	*they are glad.*

The negatives are formed by prefixing نه or ن, as نه ام *I am not*, &c. but نه است is commonly written نیست *there is not*, as

راهیست راه عشق که هیچش کناره نیست
آنجا جز آنکه جان بسپارند چاره نیست

" The path of love is a path to which there is no end,
" in which there is no remedy for lovers, but to
" give up their ſouls." *Hafiz.*

Second Preſent from the defective هستن *to be.*

Sing.		Plur.	
هستم	*I am.*	هستیم	*we are.*
هستي	*thou art.*	هستید	*you are.*
هست	*he is.*	هستند	*they are.*

Preterite.

Preterite.

Sing.	Plur.
بودم *I was.*	بوديم *we were.*
بودي *thou waſt.*	بوديد *you were.*
بود *he was.*	بودند *they were.*

Preterite Imperfect.

مي بود مي بودي مي بودم &c.

Compound Preterite.

بوده ام *I have been.*	بوده ايم *we have been.*
بوده اي or بودهٔ *thou haſt been.*	بوده ايد *you have been.*
بوده است *he has been.*	بوده اند *they have been.*

Preterpluperfect.

بوده شدم *I had been.*	بوده شديم *we had been.*
بوده شدي *thou hadſt been.*	بوده شديد *you had been.*
بوده شد *he had been.*	بوده شدند *they had been.*

Future.

خواهم بود *I will be.*	خواهيم بود *we will be.*
خواهي بود *thou wilt be.*	خواهيد بود *you will be.*
خواهد بود *he will be.*	خواهند بود *they will be.*

Imperative.

Sing.	Plur.
	باشيم *let us be.*
باش or بو *be thou.*	باشيد *be ye.*
باشد or باد *let him be.*	باشند *let them be.*

Subjunctive, or Aoriſt.

باشم or بوم+ *I be.*	باشيم or بويم+ *we be.*
باشي or بوي+ *thou beeſt.*	باشيد or بويد+ *you be.*
باشد or بود+ *he be.*	باشند or بوند+ *they be.*

Potential.

بودمي *I would be.*	بوديمي *we would be.*
بودي *thou wouldſt be.*	بوديدي *you would be.*
بودي *he would be.*	بودندي *they would be.*

Future Subjunctive.

بوده باشم *I ſhall have been.*	بوده باشيم *we ſhall have been.*
بوده باشي *thou ſhalt have been.*	بوده باشيد *you ſhall have been.*
بوده باشد *he ſhall have been.*	بوده باشند *they ſhall have been.*

Infinitive.

Preſent, بودن by contraction بود *to be.*

Preterite, بوده شدن *to have been.*

Participle, باشا *being.* بوده *been.*

شدن *to be,*

uſed in forming the Paſſive voice.

Indicative Preſent.

Sing.		Plur.	
مي شوم	*I am.*	مي شويم	*we are.*
مي شوي	*thou art.*	مي شويد	*you are.*
مي شود	*he is.*	مي شوند	*they are.*

Preterite.

شدم	*I was.*	شديم	*we were.*
شدي	*thou waſt.*	شديد	*you were.*
شد	*he was.*	شدند	*they were.*

Preterite Imperfect.

مي شد مي شدي مي شدم &c.

Compound Preterite.

شده ام	*I have been.*	شده ايم	*we have been.*
شده اي or شدۀ	*thou haſt been.*	شده ايد	*you have been.*
شده است	*he has been.*	شده اند	*they have been.*

Preterpluperfect.

شده بودم	*I had been.*	شده بوديم	*we had been.*
شده بودي	*thou hadſt been.*	شده بوديد	*you had been.*
شده بود	*he had been.*	شده بودند	*they had been.*

Future.

Future.

Sing.		Plur.	
خواهم شد	*I will be.*	خواهيم شد	*we will be.*
خواهي شد	*thou wilt be.*	خواهيد شد	*you will be.*
خواهد شد	*he will be.*	خواهند شد	*they will be.*

Imperative.

		شويم	*let us be.*
شو	*be thou.*	شويد	*be ye.*
شود	*let him be.*	شوند	*let them be.*

Subjunctive, or Aoriſt.

شوم	*I be.*	شويم	*we be.*
شوي	*thou beeſt.*	شويد	*you be.*
شود	*he be.*	شوند	*they be.*

Infinitive.

شدن	*to be.*	شده بودن	*to have been.*

Participles.

شوا	*being.*	شده	*having been.*

ROYAL INSTITUTE

خواستن.

خواستن or خواهيدن *to be willing.*

Aoriſt,

uſed in forming the Compound Future of verbs.

Sing.	خواهم *I will.*	Plur.	خواهيم *we will.*
	خواهي *thou wilt.*		خواهيد *you will.*
	خواهد *he will.*		خواهند *they will.*

The other tenſes are formed like thoſe of the regular verbs.

OF TENSES.

It will here be uſeful to exhibit an analyſis of all the tenſes of a Perſian verb, and to ſhow in what manner they are deduced from the infinitive, which is properly conſidered by the oriental grammarians as the ſpring and fountain of all the moods and tenſes, and which, therefore, is called in Arabick مصدر máſdar or *the ſource.*

All regular infinitives end in يدن, as رسيدن *to arrive,* ناليدن *to grieve,* ترسيدن *to fear.*

The third perſon of the preterite is formed by rejecting ن from the infinitive, رسيد *he arrived,* ناليد *he grieved,* ترسيد *he feared.*

گفتم مگر صبا زچمن رسيد
يا كاروان مشك زراه ختن رسيد

I ſaid, is the zephyr breathing from the garden? or is a caravan of muſk coming from Khoten?

The letter ب prefixed to this tenſe is often redundant, as جامه را ببرد و برفت *he took the mantle, and departed.*

From the preterite is formed the imperfect tenſe by prefixing the particles مي or همي, as میرسید or همي رسید *he was arriving.*

In the third perſons the imperfect tenſe is ſometimes expreſſed by adding ي to the preterite, as نالیدي *he was grieving*, نالیدندي *they were grieving*; this form is very common in proſe, as

بطرب و نشاط مشغول بودندي و نغمهٔ ترانه از زبان چنگ و چغانه استماع نمودندی

"They were immerſed in pleaſure and delight, and were "conſtantly liſtening to the melody of the lute, and "of the cymbal."

The ſame letter ي added to the firſt and third perſons of the paſt tenſe forms the potential mood, as نالیدمي *I might, could, ſhould,* or *would grieve*, نالیدیمي *we might, &c. grieve*; ſo Ferduſi in a love-ſong,

شبي در برت گر برآسودمي
سر فخر بر آسمان سودمي

"If

" If I could ſleep one night on thy boſom, I ſhould ſeem
" to touch the ſky with my exalted head."

and Hafiz,

آن طرّه که هر جعدش صد نافهٔ چین ارزد
خوش بودي اگر بودي بويش از خوشخوي

" Thoſe locks, each curl of which is worth a hundred
" muſk-bags of China, would be ſweet indeed if their
" ſcent proceeded from ſweetneſs of temper."

The participle preterite is formed from the infinitive by changing ن into ه, as رسیده *arrived*, پاشیده *ſprinkled*; from which participle and the auxiliary verbs بودن and شدن are made ſeveral compound tenſes, and the paſſive voice; as پاشیده ام *I have ſprinkled*, پاشیده بودم *I had ſprinkled*, پاشیده باشم *I ſhall have ſprinkled*, پاشیده شدم *I was ſprinkled*.

هم جان بدان دو نرکس جادو سپرده ایم
هم دل بدان دو سنبل‌هندو نهاده ایم

We *have* given up all our ſouls to thoſe two inchanting narciſſus's (eyes) we have placed all our hearts on thoſe two black hyacinths (locks of hair).

The Perſians are very fond of the participle preterite; and it is very often uſed by their elegant writers to connect the members of a ſentence, and to ſuſpend the ſenſe till the cloſe of a long period: in poetry it ſometimes is uſed like the third perſon preterite of a verb, as in this fine couplet;

فروغ جام و قدح نور ماه پوشیده
عذار مغبچگان راه آفتاب زده

"The brightneſs of the cup and the goblet obſcures the "light of the moon; the cheeks of the young cup-"bearers ſteal the ſplendour of the ſun."

In the ode from which this couplet is taken every diſtich ends with the word زده for زد *be ſtruck.*

In compoſition the infinitive is contracted by rejecting ن, as خواهم شد *I will be*; ſo Hafiz,

نفس باد صبا مشک فشان خواهد شد
عالم پیر دگر باره جوان خواهد شد

The breath of the weſtern gale will ſoon ſhed muſk around; the old world will again be young.

This

This ſhort infinitive is likewiſe uſed after impersonal verbs, as توان کرد *it is poſſible to do*; باید کرد *it is neceſſary to do*; thus Hafiz, the Anacreon of Perſia,

بسعي خود نتوان برد گوهر مقصود
خیال تست که این کار بیحواله برآید

" It is impoſſible to attain the jewel of thy wiſhes by
" thy own endeavours; it is a vain imagination to
" think that it will come to thee without aſſiſtance."

and the poet quoted in the hiſtory of Cazvini,

روزگار نامه کردار شماست
برآنجا کردار نیکو باید گماشت

" The life of man is a journal, in which he muſt write
" only good actions."

The imperative is regularly formed by throwing away the termination یدن from the infinitive, as رس *arrive thou*, from رسیدن *to arrive*: the letter ب is often prefixed to the imperative, as بگو *ſay thou*; بترس *fear thou*; ſo Ferduſi in his noble ſatire againſt a king who had ſlighted him;

ايا شاه محمود كشوركشاي
زمن گر نترسي بترس از خداي
خيزيدي چرا خاطر تيز من
نترسيدي از تيغ خون ريز من

O king Mahmud, thou conqueror of regions, if thou feareſt not me, at leaſt *fear* God! why haſt thou inflamed my wrathful temper? doſt thou not dread my blood-dropping ſword?

It muſt here be obſerved, that the negatives نه and ن are changed in the imperative into مه and م, as مپرس *do not aſk*;

درد عشقي كشيده‌ام كه مپرس
زهر هجري چشيده‌ام كه مپرس

" I have felt the pain of love; *aſk not* of whom: I have " taſted the poiſon of abſence; *aſk not* from whom."

Before verbs beginning with ا elif the letters م ن and ب are changed into مي ,ني and بي, as before آر are uſed بيار *bring thou*, ميار *do not bring*;

ساقيا ساغر شراب بيار
يكدو ساغر شراب ناب بيار

" Boy,

" Boy, *bring* a cup of wine; *bring* a few more cups of
" pure wine."

گو شمع میارید در این جمع که امشب
در مجلس ما ماه رخ دوست تمامست
در مجلس ما عطر میامیز که جانرا
هر دم زسر زلف تو خوش‌بوي مشامست

" Say, *bring no* tapers into our aſſembly, for this night
" the moon of my beloved's cheek is at its full in our
" banquet; *ſprinkle no* perfume in our apartment, for
" to our minds the fragrance that conſtantly proceeds
" from thy locks is ſufficiently pleaſing."

The contracted participle uſed in compound epithets is exactly the ſame with the imperative, as انگیز *excite thou*, عشرت انگیز *mirth-exciting*; افروز *inflame thou*, گیتي افروز *world-inflaming*, *Getiafroſe*, the name of a fairy in the Perſian tales tranſlated by Colonel Dow.

The participles of the preſent tenſe are formed by adding ان, ا or نده to the imperative, as رسان, رسا and رسنده *arriving*; which laſt participle is often uſed for a noun of action, as بازنده *a player*.

From the imperative alſo is formed the conjunctive tenſe or aoriſt by adding to it the uſual perſonal termination, as from آي *come thou*, آيم *I may* or *will come.*

چو آفتاب مي از مشرق پياله برآيد
زباغ عارض ساقي هزار لاله برآيد

" When the ſun of the wine ſhall riſe from the eaſt of
" the cup, a thouſand tulips will ſpring from the
" garden of the cup-bearer's cheek."

By this affected, yet lively allegory, the poet only means that " the cup-bearer will bluſh when he ſhall preſent the " wine to the gueſts."

For the moſt part this form of the Perſian verb, which the grammarians properly call the aoriſt, or indefinite tenſe, anſwers to the potential mood of other languages, and is governed by conjunctions as in Latin and Engliſh: this will be ſeen more clearly in the following example taken from the life of Nader Shah;

بر دانايان رموز آگاهي و دقيقه يابان حكمتهاي آلهي
واضح است كه در هر عهد و اوان كه اوضاع جهان
مختلف و پريشان و چرخ ستمكر بكام ستمكيشان
گردد

کردد خداوند یکانه که مدبّر این کارخانه و مقلّب
اوضاع زمانه است از فیض بي منتهاي خود
سعادتمندیرا مویّد و در عرصهٔ کیتي مبسوط الید
کند که بمراهم مراحم و رافت بالتیام جراحات قلوب
ستمدیدکان پردازد و مذاق تهناي تلخکامان زهر
حوادثرا بشهد عدالت شیرین سازد

" It is evident to the diſcerning and intelligent part of
" mankind, that, whenever the affairs of the world
" are thrown into confuſion, and fortune favours the
" deſires of the unjuſt, the great Diſpoſer of events,
" in the effuſion of his endleſs mercy, ſelects ſome
" fortunate hero, whom he ſupports with his eternal
" favour: and whom he commands to heal with the
" balm of benevolence the wounds of the afflicted,
" and to ſweeten the bitter draught of their misfor-
" tunes with the honey of juſtice."

in which period the words کردد kerded, کند kuned, پردازد perdázed, and سازد ſázed, are the aoriſts of کردیدن kerdíden, کردن kerden, پرداختن perdákhten, and ساختن ſakhten, governed by the conjunction که *that*.

The preſent tenſe is formed by prefixing مي or همي to the aoriſt, as ميدانم *I know*, ميداني *thou knoweſt*, ميداند *he knoweth*:

اي باد صبا بكذر آنجا كه تو ميداني
و احوال دلم بهكو پيدا كه تو ميداني

O gentle gale, paſs by the place which *thou knoweſt*, and diſcloſe the ſecrets of my heart which *thou knoweſt*.

زين خوش رقم كه بر كل رخسار ميكشي
خطّ بر صحيفهٔ كل كلزار ميكشي

With that ſweet hue which *thou beareſt* on the roſe of thy cheek, *thou draweſt* a line over the face of the garden-roſe.

The particles مي and همي are ſometimes joined to the verb, and ſometimes ſeparated from it, according to the pleaſure of the writer, as

بعيش كوش كه تا چشم ميزني برهم
خزان همي‌رسد و نوبهار مي كذرد

Purſue thy pleaſures eagerly, for while thou canſt cloſe thine eye, the autumn is *approaching*, and the freſh ſeaſon is *paſſing* away.

The

The letter ب prefixed to the aoriſt reſtrains it to the future tenſe, as برسم *I will arrive*; thus Nakſhebi in his work called طوطي نامه or *The Tales of a Parrot*, Night 35,

نخشبي جدّ و جهد بايد كرد
چونكه مردم بيار خود برسد
هر كه در كارها كند جهدي
عاقبت بر مراد خود برسد

O Nakſhebi, a man who deſires to enjoy his beloved muſt be active and diligent: whoever labours diligently in his affairs, *will* at laſt *attain* the object of his wiſhes.

After having given this analyſis of the Perſian verb, it will be neceſſary to add a table of the moods and tenſes as they anſwer to thoſe of European languages.

Verb Active, پرسيدن porsíden *to aſk.*

Indicative Mood, Preſent Tenſe.

Sing.	مي پرسم *I aſk.*	Plur.	مي پرسيم *we aſk.*
	مي پرسي *thou aſkeſt.*		مي پرسيد *you aſk.*
	مي پرسد *he aſks.*		مي پرسند *they aſk.*

Simple

Simple Preterite.

Sing.		Plur.	
پرسیدم	*I asked.*	پرسیدیم	*we asked.*
پرسیدي	*thou askedst.*	پرسیدید	*you asked.*
پرسید	*he asked.*	پرسیدند	*they asked.*

Compound Preterite.

پرسیده ام	*I have asked.*	پرسیده ایم	*we have asked.*
پرسیده اي / or پرسیدهٔ	*thou haſt asked.*	پرسیده اید	*you have asked.*
پرسیده است / or پرسید است	*he has asked.*	پرسیده اند	*they have asked.*

Preterite Imperfect.

مي پرسیدم	*I was asking.*	مي پرسیدیم	*we were asking.*
مي پرسیدي	*thou waſt asking.*	مي پرسیدید	*you were asking.*
مي پرسید	*he was asking.*	مي پرسیدند	*they were asking.*

Preterpluperfect.

پرسیده بودم	*I had asked.*	پرسیده بودیم	*we had asked.*
پرسیده بودي	*thou hadſt asked.*	پرسیده بودید	*you had asked.*
پرسیده بود	*he had asked.*	پرسیده بودند	*they had asked.*

First Future.

Sing.		Plur.	
بپرسم	*I ſhall aſk.*	بپرسیم	*we ſhall aſk.*
بپرسي	*thou ſhalt aſk.*	بپرسید	*you ſhall aſk.*
بپرسد	*he ſhall aſk.*	بپرسند	*they ſhall aſk.*

Second Future.

خواهم پرسید	*I will aſk.*	خواهیم پرسید	*we will aſk.*
خواهي پرسید	*thou wilt aſk.*	خواهید پرسید	*you will aſk.*
خواهد پرسید	*he will aſk.*	خواهند پرسید	*they will aſk.*

Imperative.

		پرسیم	*let us aſk.*
پرس or بپرس	*aſk thou.*	پرسید	*aſk you.*
پرسد	*let him aſk.*	پرسند	*let them aſk.*

Conjunctive, or Aoriſt.

پرسم	*I may aſk.*	پرسیم	*we may aſk.*
پرسي	*thou mayſt aſk.*	پرسید	*you may aſk.*
پرسد	*he may aſk.*	پرسند	*they may aſk.*

Potential.

پرسیدمي	*I might, &c. aſk.*	پرسیدیمي	*we might, &c. aſk.*
پرسیدي	*thou mightſt aſk.*	پرسیدیدي	*you might aſk.*
پرسیدي	*he might aſk.*	پرسیدندي	*they might aſk.*

Compound Future.

Sing. پرسیده باشم *I ſhall have aſked.*
پرسیده باشي *thou ſhalt have aſked.*
پرسیده باشد *he ſhall have aſked.*
Plur. پرسیده باشیم *we ſhall have aſked.*
پرسیده باشید *you ſhall have aſked.*
پرسیده باشند *they ſhall have aſked.*

Infinitive.

Preſent, پرسیدن *to aſk*, contracted پرسید
Preterite, پرسیده بودن *to have aſked.*

Participles.

Preſent, پرسان and پرسنده *aſking.*
Preterite, پرسیده *aſked* or *having aſked.*

Paſſive Voice.

Indicative Preſent.

Sing. پرسیده مي شوم *I am aſked.*
پرسیده مي شوي *thou art aſked.*
پرسیده مي شود *he is aſked.*
Plur. پرسیده مي شویم *we are aſked.*
پرسیده مي شوید *you are aſked.*
پرسیده مي شوند *they are aſked.*

Preterite.

Sing. پرسیده شدم *I was aſked.*
پرسیده شدي *thou waſt aſked.*
پرسیده شد *he was aſked.*

Plur. پرسیده شدیم *we were aſked.*
پرسیده شدید *you were aſked.*
پرسیده شدند *they were aſked.*

Preterpluperfect.

Sing. پرسیده شده بودم *I had been aſked.*
پرسیده شده بودي *thou hadſt been aſked.*
پرسیده شده بود *he had been aſked.*

Plur. پرسیده شده بودیم *we had been aſked.*
پرسیده شده بودید *you had been aſked.*
پرسیده شده بودند *they had been aſked.*

Aoriſt.

Sing. پرسیده شوم *I may be aſked.*
پرسیده شوي *thou mayſt be aſked.*
پرسیده شود *he may be aſked.*

Plur. پرسیده شویم *we may be aſked.*
پرسیده شوید *you may be aſked.*
پرسیده شوند *they may be aſked.*

Second

Second Future.

Sing. پرسیده خواهم شد *I ſhall be aſked.*
پرسیده خواهي شد *thou ſhalt be aſked.*
پرسیده خواهد شد *he ſhall be aſked.*

Plur. پرسیده خواهیم شد *we ſhall be aſked.*
پرسیده خواهید شد *you ſhall be aſked.*
پرسیده خواهند شد *they ſhall be aſked.*

Infinitive.

Preſent, پرسیده شدن *to be aſked.*
Preterite, پرسیده شده بودن *to have been aſked.*

Negative verbs are formed by prefixing نه or ن to the affirmative in all the tenſes, as

Sing. نمي دانم *I do not know*, neſcio.
نمي داني *thou doſt not know*, neſcis.
نمي داند *he does not know*, neſcit.

Plur. نمي دانیم *we do not know*, neſcimus.
نمي دانید *you do not know*, neſcitis.
نمي دانند *they do not know*, neſciunt.

ندانم از چه سبب رنگ آشناي نیست
سهي قدان سیه چشم ماه سیمارا

I know

I know not why the damſels, tall as cypreſſes, with black eyes, bright as the moon, have not the colour of love. *Hafiz.*

OF IRREGULAR VERBS.

In the ancient language of Perſia there were very few or no irregularities: the imperative, which is often irregular in the modern Perſian, was anciently formed from the infinitive by rejecting the termination يدن eeden; for originally all infinitives ended in دن den, till the Arabs introduced their harſh conſonants before that ſyllable, which obliged the Perſians, who always affected a ſweetneſs of pronunciation, to change the old termination of ſome verbs into تن ten, and by degrees the original infinitives grew quite obſolete: yet they ſtill retain the ancient imperatives and the aoriſts which are formed from them. This little irregularity is the only anomalous part of the Perſian language, which, nevertheleſs, far ſurpaſſes in ſimplicity all other languages, ancient or modern, of which I have any knowledge. This remark on the formation of the Perſian imperatives from an obſolete verb,

may be uſeful to thoſe who are curious in ancient dialects; as it will enable them to trace out a conſiderable part of the old Perſian language or Pehlevian پهلوي, which has the ſame relation to the modern دري or Perſick, as the Icelandick has to the Daniſh, and the Saxon to the Engliſh, and which was, perhaps, ſpoken in the age of Xenophon. This is the language in which the works of Zeratuſht or Zoroaſter are preſerved, and into which the fables of Bidpai or Pilpai were firſt tranſlated from the Indian: but as we rejected the Saxon alphabet to admit the Roman; ſo the Perſians, when they embraced the religion of Mahomet, adopted the characters in which the Alcoran was written, and incorporated into their language a multitude of Arabick words and phraſes.

The Perſian verbs that form their imperatives, and conſequently their aoriſts, from obſolete infinitives, may be diſtributed into the following claſſes: the old infinitives may be found by adding يدن eeden to the imperatives, and the aoriſts by adding to them the perſonal terminations.

I. Irre-

I.

Irregulars that form their imperatives by rejecting تن or دن

Infin.		Imper.	Aoriſt.
آختن	*to draw a ſabre*	آخ	آخم
اژدن	*to ſow together*	اژ	اژم
آزاردن	*to rebuke*	آزار	آزارم
اغوشتن	*to embrace*	اغوش	اغوشم
اغیشتن	*to cut*	اغیش	اغیشم
افشاردن	*to ſpeak idly*	افشار	افشارم
افشاندن	*to ſprinkle*	افشان	افشانم
افشردن	*to preſs*	افشر	افشرم
افکندن or اوکندن	*to throw down*	افکن	افکنم
آکندن	*to fill*	آکن	آکنم
آوردن	*to bring*	آر and آور	آرم and آورم
بافتن	*to tinge, to weave*	باف	بافم
بردن	*to bear*	بر	برم
پروردن	*to educate*	پرور	پرورم
پژمردن	*to wither*	پژمر	پژمرم
بودن	*to be*	بو	بوم
خواندن	*to read*	خوان	خوانم

حوردن

Infin.	Imper.	Aoriſt.
خوردن *to eat*	خور	خورم
راندن *to drive*	ران	رانم
ریستن *to buz*	ریس	ریسم
سپردن *to reſign*	سپر	سپرم
	and سپار	سپارم and
ستردن *to ſhave*	ستر	سترم
شاندن *to comb*	شان	شانم
شکافتن *to cleave*	شکاف	شکافم
شکردن *to hunt*	شکر	شکرم
شمردن *to number*	شمار	شمارم
شنودن *to hear*	شنو	شنوم
غنودن *to ſlumber*	غنو	غنوم
فسردن *to freeze*	فسر	فسرم
فشردن / افشردن for *to preſs*	فشر	فشرم
	and فشار	فشارم
فکندن / افکندن for *to throw*	فکن	فکنم
گزاردن *to perform*	گزار	گزارم
گستردن *to ſtrow*	گستر	گسترم
کشتن *to kill*	کش	کشم
کشفتن *to ſcatter*	کشوف	کشوفم

لاندن

Infin.	Imper.	Aoriſt.
لاندن *to move*	لان	لانم
ماندن *to remain*	مان	مانم
نشاندن *to fix*	نشان	نشانم
هیشتن and هشتن *to lay down*	هیش	هیشم

II.

Irregulars that change و into اي

آزمودن *to try*	آزماي	آزمایم
آسودن *to reſt*	آسای	آسایم
افزودن or فزودن *to increaſe*	افزاي or فزاي	آفزایم or فزایم
آلودن *to defile*	آلاي	آلایم

The participle of this verb, uſed in compound adjectives, is آلود, as خواب آلود *ſleepy, drowned in ſleep.*

اندودن *to beſmear*	انداي	اندایم
پالودن *to ſtrain*	پالاي	پالایم
پیمودن *to meaſure*	پیماي	پیمایم
زدودن *to poliſh*	زداي	زدایم
ستودن *to praiſe*	ستاي	ستایم

Infin.	Imper.	Aoriſt.
سودن *to ſtroke*	ساي	سايم
فرمودن *to command*	فرماي	فرمايم
نمودن *to ſhow*	نماي	نمايم
كشودن and كشادن *to open*	كشاي	كشايم

III.

Irregulars that change ف into ب or و

آشوفتن or آشفتن *to diſturb*	آشوب	آشوبم
تافتن *to inflame*	تاب	تابم
دريافتن *to underſtand*	درياب	دريابم
سفتن *to bore*	سنب	سنبم

This imperative is very anomalous.

شتافتن *to haſten*	شتاب	شتابم
شكفتن *to bloſſom*	شكيب	شكيبم
فريفتن *to deceive*	فريب	فريبم
كوفتن *to ſmite*	كوب	كوبم
نهفتن *to lie hid*	نهبن	

I have never met with this ſtrange imperative.

يافتن *to find*	ياب	يابم
رفتن *to go*	رو	روم

كافتن

Infin.	Imper.	Aorift.
کافتن *to dig*	کاو	کاوم
گفتن *to ſay*	گو and گوي	گویم
شنفتن *to hear*	شنو	شنوم

IV.

Irregulars that change خ into ز, س or ش

افراختن *to exalt*	افراز	افرازم
افروختن *to inflame*	افروز	افروزم
آموختن *to learn*	آموز	آموزم
آمیختن *to mix*	آمیز	آمیزم
انداختن *to throw*	انداز	اندازم
اندوختن *to gain*	اندوز	اندوزم
انگیختن *to excite*	انگیز	انگیزم
آویختن *to hang*	آویز	آویزم
باختن *to play*	باز	بازم
پرداختن *to finiſh*	پرداز	پردازم
پرهیختن *to beware*	پرهیز	پرهیزم
پختن *to boil*	پز	پزم
بیختن *to ſift*	بیز	بیزم
پیختن *to take captive*	پیز	پیزم
تاختن *to twiſt*	تاز	تازم
توختن		

Infin.		Imper.	Aoriſt.
توختن	*to collect*	توز	توزم
ریختن	*to pour*	ریز	ریزم
ساختن	*to prepare*	ساز	سازم
سپوختن	*to prick*	سپوز	سپوزم
سوختن	*to burn*	سوز	سوزم
گداختن	*to melt*	گداز	گدازم
گریختن	*to flee*	گریز	گریزم
نواختن	*to ſooth*	نواز	نوازم
شناختن	*to underſtand*	شناس	شناسم
فروختن	*to ſell*	فروش	فروشم

V.

Irregulars that change ش into ر

انباشتن	*to fill*	انبار	انبارم
انکاشتن	*to think*	انکار	انکارم
اوباشتن	*to ſwallow*	اوبار	اوبارم
برداشتن	*to raiſe*	بردار	بردارم
پنداشتن	*to ſuppoſe*	پندار	پندارم
داشتن	*to have*	دار	دارم
گذاشتن	*to leave, paſs*	گذر	گذرم
		and گذار	and گذارم
گهاشتن	*to looſe, diſmiſs*	گهار	گهارم

VI.

Irregulars that reject س

Infin.	Imper.	Aoriſt.
اجستن *to plant*	اج	اجم
آراستن *to adorn*	آراي	آرايم
بايستن *to be neceſſary*	باي	بايم
پايستن *to accept*	پاي	پايم
پيراستن *to deck*	پيراي	پيرايم
جستن *to ſeek*	جوي	جويم
دانستن *to know*	دان	دانم
رستن *to grow*	روي	رويم
زستن *to live*	زي	زيم
شستن *to waſh*	شوي	شويم
گريستن *to weep*	گري	گريم
مانستن *to reſemble*	مان	مانم
نگرستن *to view*	نگر	نگرم

VII.

Irregulars in ين

آفريدن *to create*	آفرين	آفرينم
چيدن *to gather*	چين	چينم
ديدن *to ſee*	بين	بينم
گزيدن *to chooſe*	گزين	گزينم

VIII.

Irregulars in بر that reject ف

Infin.	Imper.	Aoriſt.
پذیرفتن *to accept*	پذیر	پذیرم
گرفتن *to take*	گیر	گیرم

IX.

Irregulars that change س into ه

جستن *to leap*	جه	جهم
رستن *to be delivered*	ره	رهم
خواستن *to be willing*	خواه	خواهم
کاستن *to leſſen*	کاه	کاهم

X.

Irregulars that change س into ن or ند

برنشستن *to aſcend*	برنشین	برنشینم
بستن *to bind*	بند	بندم
پیوستن *to join*	پیوند	پیوندم
شکستن *to break*	شکن	شکنم
نشاستن *to cauſe to ſit down*	نشان	نشانم
نشستن *to ſit down*	نشین	نشینم

XI.

XI.

Irregulars that add ي

Infin.	Imper.	Aoriſt.
زادن *to be born*	زاي	زايم
كادن *to careſs*	كاي	كايم
كشادن *to open*	كشاي	كشايم

XII.

Irregulars that reject ادن

افتادن *to fall*	افت	افتم
ايستادن *to ſtand*	ايست	ايستم
فرستادن *to ſend*	فرست	فرستم
نهادن *to place*	نه	نهم

XIII.

Irregulars not reducible to any claſs.

آمادن *to prepare*	آماز	آمازم
آمدن *to come*	آي	آيم
بودن *to be*	باش	باشم
خاستن *to riſe*	خيز	خيزم
دادن *to give*	ده	دهم
زدن *to ſtrike*	زن	زنم
ستدن and ستاشتن *to take*	ستان	ستانم

Infin.	Imper.	Aoriſt.
سرشتن *to mix*	سریش	سریشم
کردن *to do*	کن	کنم
کشستن and کسیختن *to break*	کسیل	کسیلم
کندن *to rot*	کند	کندم
مردن *to die*	میر	میرم
نیشتن and نوشتن *to write*	نویس	نویسم

Example of an irregular verb.

یافتن yaften *to find.* Contracted infinitive یافت

Preſent Tenſe.

Sing.	Plur.
مي یابم *I find.*	مي یابیم *we find.*
مي یابي *thou findeſt.*	مي یابید *you find.*
مي یابد *he finds.*	مي یابند *they find.*

Preterite.

یافتم *I found.*	یافتیم *we found.*
یافتي *thou foundeſt.*	یافتید *you found.*
یافت *he found.*	یافتند *they found.*

Future, or Aoriſt.

Sing.	Plur.
یابم *I ſhall* or *may find.*	یابیم *we ſhall* or *may find.*
یابی *thou ſhalt* or *mayſt find.*	یابید *you ſhall* or *may find.*
یابد *he ſhall* or *may find.*	یابند *they ſhall* or *may find.*

Imperative.

یاب or بیاب *find thou.* یابید *find you.*

Participles.

Preſent, یابا or یاب *finding.*

Preterite, یافته *having found.*

آن به که زصبر رخ نتابم
باشد که مراد دل بیابم

It is better for me not to turn my face from patience; it may happen that I may find what my heart deſires.

The contracted participles, as it has been before obſerved, are of great uſe in the compoſition of words, as عشرت انگیز *mirth-exciting*, from عشرت which in Arabick ſignifies *mirth*, and the participle of انگیختن *to excite*: but of theſe elegant compounds I ſhall ſpeak at large in the next ſection.

OF THE COMPOSITION AND DERIVATION OF WORDS.

ONE of the chief beauties of the Perſian language is the frequent uſe of compound adjectives; in the variety and elegance of which it ſurpaſſes not only the German and Engliſh, but even the Greek. Theſe compounds may be multiplied without end according to the pleaſure and taſte of the writer; they are formed either by a noun and the contracted participle, as دل فريب or دلفريب *heart-alluring*; or by prefixing an adjective to a noun, as خوشبوي *ſweet-ſmelling*; or laſtly by placing one ſubſtantive before another, as گلعذار *roſe-cheeked.*

Since one of the nouns in a compound word is often borrowed from the Arabick, a man who wiſhes to read the Perſian books with ſatisfaction, ought to have a competent knowledge of both languages. I ſhall ſubjoin a liſt of the moſt elegant compounds that I can recollect; but I muſt expreſs moſt of them in Engliſh by circumlocutions; for though we have ſome compound epithets which give a

grace to our poetry, yet in general the genius of our language ſeems averſe to them. Thus آهو چشم from آهو *a fawn*, and چشم *an eye*, a Perſian epithet, which anſwers to the Greek ἑλικῶπις, ſeems very harſh in Engliſh, if we tranſlate it *fawn-eyed*; Lady Wortley Mountague's tranſlation * *ſtag-eyed* is not much better, and conveys a different idea from what the eaſtern poets mean to expreſs by this epithet.

Adjectives compounded of nouns and participles.

گل افشان gul efſhân *ſhedding flowers.*
دڑ افشان durr efſhân *ſprinkling pearls.*
گوهر افشان goher efſhân *ſcattering gems.*
خون افشان khôn efſhân *brandiſhing a ſcimitar.*
دل آزار dil azâr *afflicting the heart.*
جان آزار jân azâr *wounding the ſoul.*
تاب افکن tâb efkén *darting flames.*
بیخ افکن beekh efkén *tearing up roots.*
سنگ افکن ſeng efkén *caſting ſtones.*
کوه افکن côh efkén *throwing down mountains.*

* See her Letters from Conſtantinople.

مرد افکن

مرد افکن merd efkén *overthrowing heroes.*
عنبر آگین amber âghéen *full of ambergris.*
سرور آگین ſurûr âghéen *full of pleaſures.*
مراد آور murâd avér *fulfilling our deſires.*
دل اور dil avér *ſtealing hearts.*
جهان آرا jehán arâ } *adorning the world.*
and عالم آرا alem arâ }
مجلس آرا mejlis arâ *gracing the banquet.*
دل ارا dil arâ *rejoicing the heart.*
دل آرام arâm *giving reſt to the heart.*
نبرد آزما nebérd azmâ *experienced in battle.*
روح آسا rûh aſâ *appeaſing the ſpirit.*
جان آسا jân aſâ *giving reſt to the ſoul.*
خون آلود khon alûd *ſprinkled with blood.*
غبار آلود gubar alûd *covered with duſt.*
خطا آلود khatá alûd *ſtained with crimes.*
روح افزا ruh efzâ *refreſhing the ſpirit.*
بهجت افزا bihjet efzâ *increaſing chearfulneſs.*
شهر اشوب ſhehr aſhôb *diſturbing the city*;
elegantly applied to *beauty*, to which likewiſe the poets give the following epithet,
روز افزون rûz efzûn *increaſing daily.*

سر افراز

سر افراز ſer efrâz *raiſing his head.*

گردن افراز gerden efrâz *exalting his neck.*

عالم افروز alem efrûz } *enlightening the world.*
or جهان افروز jehán efrûz }

گیتي افروز giti efrûz *inflaming the univerſe.*

معرکه افروز mârikeh efrûz *kindling the fight.*

بوستان افروز boſtân efrûz *inflaming the garden,* a beautiful epithet for the anemone.

دانش آموز dânish.amûz *ſkilled in ſcience.*

کار آموز kar amûz *expert in affairs.*

مژده آمیز muzhdeh ameéz *mixed with joyful tidings.*

This participle آمیز is uſed in a great variety of compounds.

راحت آمیز ráhet ameéz *giving reſt.*

ستم آمیز ſitem ameéz *full of threats.*

شهد آمیز ſhehd ameéz *mixed with honey.*

رنگ آمیز reng ameéz *mixed with colours,* that is, deceitful.

پرتو انداز pertu endáz *darting rays.*

دهشت انداز dehſhet endáz *ſtriking with fear.*

اتش انداز ateſh endáz *caſting out fire.*

تر انداز teer endáz *ſhooting arrows.*

ظلمت اندوز zulmet endûz *gathering darkneſs*,
an epithet of the night.

عبرت اندوز ibret endûz *attracting wonder.*

التفات انگیز iltifât engeéz *exciting reſpect.*

خلوص انگیز khulûs engeéz *promoting ſincerity.*

فتنه انگیز fitne engeéz *raiſing a tumult.*

خجلت انگیز khejlet engeéz *cauſing bluſhes to riſe.*

خفقان انگیز khefekán engeéz *making the heart beat.*

ارشاد انگیز irſhâd engeéz *producing ſafety.*

مردم اوبار merdum ôbár *devouring men.*

جان افرین jân afereén *that created the ſoul.*

دل بر dil ber *a raviſher of hearts.*

سایه پرور ſáyeh pervér *bred in the ſhade*,
an epithet for an ignorant young man who has not ſeen the world.

علما پرور ulema pervér *cheriſhing learned men.*

تن پرور ten pervér *nouriſhing the body.*

عشق باز iſhk báz *ſporting with love.*

پوزش پذیر puziſh pezeér *accepting an excuſe.*

ترانه پرداز turáneh perdáz *compoſing tunes*,
a muſician.

سخن پرداز ſekhun perdáz *compoſing ſentences*,
an orator.

نقل بند nekil bend *compiling narratives,*
an hiſtorian.
عدو بند adu bend *that enſlaves his enemies.*
فتنه بیز fitne beéz *ſpreading ſedition.*
عطر بیز atar beéz *ſhedding perfume.*
نادره پیرا nádereh peerâ *collecting memorable events.*
آسمان پیوند aſomân peyvend *reaching the ſky.*
عالمتاب alem tâb *inflaming the world,*
an epithet of the ſun.
دولتجوي deuletjúï *wiſhing proſperity.*
گل چین gul cheen *gathering roſes.*
شکوفه چین ſhukûfeh cheen *cropping flowers.*
سخن چین ſekhun cheen *collecting words,*
an informer.
سحر خیز ſeher kheez *riſing in the morning.*
خوشخوان khoſh khân *ſweetly ſinging.*
جهاندار jéhandâr *poſſeſſing the world.*
نکته دان nukteh dân *ſkilful in ſubtleties.*
خرده بین khurdeh been *ſeeing minute objects.*
سخن ران ſekhun rân *lengthening his diſcourſe.*
کامران kamrân *gaining his deſires.*
خون ریز khûn reez *ſhedding blood.*

شکر ریز

شکر ریز sheker reez *dropping ſugar.*
گهر ریز goher reez *ſcattering jewels.*
اشک ریز aſhk reez *ſhedding tears.*
غمزدا ghemzedâ *diſperſing care.*
ظلمت زدا zulmet zedâ *diſpelling darkneſs.*
رهزن rahzén *infeſting the way,* a robber.
سحر ساز ſihr ſâz *preparing inchantments.*
دلستان dilſitán *raviſhing hearts.*
دلسوز dilſûz *inflaming the heart.*
جان شکار jan ſhikâr *a hunter of ſouls.*
عمر شکاف umr ſhikâf *deſtroying life.*
صف شکن ſef ſhikén *breaking the ranks.*
انجم شمار enjúm ſhumâr *equal to the ſtars in number.*
کار شناس kar ſhinâs *ſkilful in buſineſs.*
شکر فروش ſheker furûſh *ſelling ſugar.*
خود فروش khôd furûſh *boaſting of himſelf.*
ناظر فریب názer fereéb *deceiving the beholder.*
جگر گداز jiger gudâz *melting the heart.*
صمّا گداز ſumma gudâz *diſpelling a calamity.*
ضیا کستر zeyá kuſter *ſpreading light.*
عالمگیر alem geer *ſubduing the world.*
دلکشا dilkuſhâ *rejoicing the heart.*

کشور کشا

کشور کشا kiſhver kuſhâ *conquering provinces.*
اورنگ نشین aurung niſheen *ſitting on a throne.*
ویرانه نشین viraneh niſheen *inhabiting a deſert.*
رهنما rehnumâ *ſhowing the way.*
غریب نواز ghereeb nuvâz *kind to ſtrangers.*
بربط نواز berbut nuvâz *tuning a harp.*
کامیاب kám yâb *that finds what he deſires.*

II.

Words compounded of adjectives and nouns.

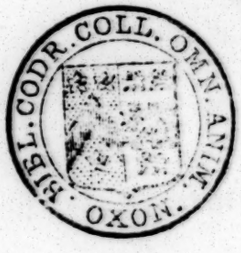
خوب روي khob rûyi *with a beautiful face.*
پاکیزه خوي pakeezeh khúi *having pure intentions.*
خوشخوي khoſh khúi *of a ſweet diſpoſition.*
پاکدامن pakdámen *with unblemiſhed virtue.*
خوب آواز khob avâz *with a pleaſing voice.*
خوب رایحه khob rayhe *with a pleaſant ſcent.*
خوش الحان khoſh elhân *with ſweet notes,*
an epithet of the nightingale, as in this elegant diſtich,

رونق عهد شبابست ذکر بستانرا
میرسد مژده گل بلبل خوش الحانرا

The brightneſs of youth again returns to the bowers; the roſe ſends joyful tidings to the nightingale with ſweet notes.

خوش رفتار khoſh reftâr *walking gracefully.*
شیرینکار ſhireenkar *with gentle manners.*
شیرین دهن ſhireen dihen *with a ſweet mouth.*
سیاه چشم ſiah cheſhm *black-eyed.*

The compounds of this form are very numerous, and may be invented at pleaſure.



III.

Adjectives compounded of two nouns.

Each of theſe epithets is a ſhort ſimile.

پري روي peri ruyi
پري پیکر peri peyker } *with the face of an angel.*
پري رخسار peri rukhſâr *with the cheeks of an angel.*
جمشید کلاه Gemſhid kulâh *with the diadem of Gemſhid.*
دارا حشمت Dara hiſhmet *with the troops of Darius.*
سیمین ساق ſimeen ſâk *with legs like ſilver.*
شکر لب ſheker leb *with lips of ſugar.*
طوطي گفتار tuti guftâr *talking like a parrot.*

غنچه لب

غنچه لب guncheh leb *with lips like roſe-buds.*
سمن بوي ſemen bûyi *with the ſcent of jeſſamine.*
سمن بر ſemen ber *with a boſom like jeſſamine.*
گلرخ gulrokh *with cheeks like roſes.*
گلروي gulruyi *with a roſy face.*
مشکبوي muſhk buyi *with the ſcent of muſk.*
یاقوت لب yakût leb *with lips like rubies.*
شیر دل ſheer dil *with the heart of a lion.*

When we conſider the vaſt number of epithets that may be compounded after theſe three forms, and that thoſe epithets are often uſed for ſubſtantives without a noun being expreſſed, we muſt allow that the Perſian language is the richeſt in the world. Theſe compounds are thought ſo beautiful by the Perſian poets, that they ſometimes fill a diſtich with them, as

ماه روي مشکبوي دلکشي
جان فزاي دلفریبي مهوشي

A damſel with a face like the moon, ſcented like muſk, a raviſher of hearts, delighting the ſoul, ſeducing the ſenſes, beautiful as the full moon.

The

The particle هم hem *together*, prefixed to nouns, forms another elegant claſs of compounds implying *ſociety* and *intimacy*, as

هماشیان hemâſhiyán *of the ſame neſt.*
هماهنگ hemáheng *of the ſame inclination.*
همبزم hembezm *of the ſame banquet.*
همبستر hempiſter *lying on the ſame pillow.*
همخوابه hemkhâbeh *ſleeping together.*
همدم hemdem *breathing together*, that is, very intimately connected.

The particles نا *not*, کم *little*, and بي *without*, are placed before nouns to denote privation, as نا امید ná umeéd *hopeleſs*, نا شناس ná ſhinâs *ignorant*, نا شکفته ná ſhukûfteh *a roſe not yet blown*; کمبها kembeha *of little value*, کم عقل kem akil *with little ſenſe*; بي باک bee bâk *fearleſs*, بي امان bee amân *mercileſs*: this particle is often joined to Arabick verbals, as بي تامّل bee támmul *inconſiderate*, بي ترتیب bee terteeb *irregular*.

Example.

بعد ازین نامترا در هرکجا خواهم نوشت
بي حقیقت بي مروّت بي وفا خواهم نوشت

Henceforth, wherever I write thy name, I will write *falſe*, *unkind*, and *faithleſs*.

Names of agents are generally participles active in نده, as سازنده ſazéndeh *a compoſer*; or they are formed by adding گر ger, گار gár, or بان bân to a ſubſtantive, as زرگر *a goldſmith*, قلمکار *a writer*, باغبان *a gardener*.

Nouns of action are often the ſame with the third perſon preterite of a verb, as خرید و فروخت *buying and ſelling*, آمد و شد *coming and going*.

Adjectives implying poſſeſſion or plenty are formed by adding to nouns the terminations سار ſár, کین keen, مند mend, ناک nák, وار var or ور ver, as شرمسار *baſhful*, غمکین *ſorrowful*, دانشمند *learned*, زهرناک *venomous*, امیدوار *hopeful*, جانور *having life*.

The Arabick words ذو zu, صاحب ſahyb and اهل ehl prefixed to nouns form likewiſe adjectives of poſſeſſion, as ذو جلال *majeſtick*, dignitate præditus, صاحب جمال *beautiful*, venuſtate præditus, اهل حکمت *wiſe*, ſapientiâ præditus. We may here obſerve, that the Indians uſe a great variety of phraſes purely Arabick, ſome as proper names and titles of chiefs and princes, and others as epi-

thets or conſtant adjuncts to ſubſtantives; ſuch are the names شجع الدوله Shujaheddoula, نجم الدوله Nejmeddoula, شمس الدله Shemſeddoula, سراج الدله Serájeddoula, which ſignify in Arabick *the force, the ſtar, the ſun, and the lamp of the ſtate*; ſuch alſo is the title which they gave Lord Clive, زبدةالملك Zubdatulmulk *the flower of the kingdom*; in the ſame manner they ſeldom mention the province of بنگاله Bengála without adding, by way of epithet, جنّت البلاد jennetulbelâd *the paradiſe of regions*, an Arabick title given to that province by آورنگ ریب Aurengzeeb.

Some adjectives are formed from nouns by adding ین as آتشین *fiery*, زرین *golden*, زمردین *made of emeralds*.

The termination انه added to ſubſtantives forms adverbs that imply a kind of ſimilitude, as دانایانه *prudently, like a prudent man*, مردانه *couragiouſly, like a man of courage*.

Adjectives of ſimilitude are formed by adding آسا aſá, سا ſa, or وش veſh to ſubſtantives, as عنبر آسا amber aſá, *like ambergris*, مشک آسا *like muſk*, جنّت آسا *like paradiſe*; سحر سا *like magick*; غنچه وش *like a roſe-bud*, مهوش or قمر وش *like the moon*.

Some adjectives and adverbs are formed by nouns doubled with the letter ا elif between them, as لبالب *up to the brim*, سراسر *from the beginning to the end*, رنگارنگ or گوناگون *many-coloured*.

Example.

روضة مآءِ نهرها سلسال
دوحة شجع طيرها موزون
آن پر از لالهاي رنگارنگ
و اين پر از ميوهاي گوناگون

A garden, in which were the cleareſt rivulets, an orchard in which the notes of the birds were melodious; the one was full of *many-coloured* tulips, the other full of fruits *with various hues*.

The two firſt lines of this tetraſtich are in pure Arabick.

The termination فام fám, as well as گون goon, denotes colour, as گلفام or گلگون *roſe-coloured*, زمردفام *emerald-coloured*.

From the compounds above-mentioned or any other adjectives, compounded or ſimple, may be formed abſtract ſubſtantives by adding ي, as

شرمسار

شرمسار *baſhful*,	شرمساري *baſhfulneſs*.
دانشمند *learned*,	دانشمندي *learning*.
سیاه *black*,	سیاهي *blackneſs*.

If the adjective end in ه the abſtract is made by changing ه into كي, as بیكانه *new*, بیكانكي *novelty*.

Other abſtracts are made either by adding ار to the third perſon of the paſt tenſe, as دیدار *ſight*, گفتار *ſpeech*, رفتار *motion*; or by adding ش to the contracted participle, as اسایش *reſt*, ستایش *praiſe*, ازمایش *temptation*.

The letter ا elif added to ſome adjectives makes them abſtract nouns, as گرم *warm*, گرما *warmth*.

Nouns denoting the place of any thing are formed by the terminations استان iſtán, دان dán, زار zár, گاه gah, or جا já, as

نگارستان * negariſtân *a gallery of pictures*.

* The five firſt of theſe names are the titles of as many excellent books: the Behariſtán and Guliſtán are poetical compoſitions by Jâmi and Sadi; the Negariſtán is a very entertaining miſcellany in proſe and verſe; and the Shekerdân is a miſcellaneous work in Arabick upon the hiſtory of Egypt: as to the Sumbuliſtân, I have ſeen it quoted, but recollect neither the ſubject, nor the name of its author. The Greeks ſometimes gave theſe flowery titles to their books; thus Pamphilus publiſhed a treatiſe on different ſubjects, which he called Λειμὼν چمنزار *a meadow*; and Apoſtolius compiled an Ἰωνιὰ بنفشه زار *a garden of violets*, or a collection of proverbs and ſentences.

بهاریستان beharistân *the manſion of the ſpring.*
گلستان guliſtân *a bower of roſes.*
شکردان ſhekerdân
or شکریستان ſhekeriſtân } *a cheſt of ſugar.*
سنبلستان ſumbuliſtân *a garden of hyacinths.*
شیریستان ſheeriſtân *the country of lions.*
جنستان ginniſtân *fairy-land.*
گلزار gulzár *a bed of roſes.*
لالهزار lalehzár *a border of tulips.*
عبادتگاه ibádetgáh *a place of worſhip.*
خواب جا khab já *the place of ſleep,* a bed.

The learner muſt remember, that when theſe compounds are uſed as diſtinct ſubſtantives, the termination ان of the plural, and را of the oblique caſe, muſt be added to the end of them, as

Sing.	Nom.	شیرین دهن	*a girl with ſweet lips.*
	Obl.	شیرین دهنرا	
Plur.	Nom.	شیرین دهنان	*girls with ſweet lips.*
	Obl.	شیرین دهنانرا	

The Perſian verbs are compounded either with nouns and adjectives, or with prepoſitions and other particles.

The verbs chiefly uſed in the firſt ſort of compoſition are کردن *to do*, آوردن *to bring*, داشتن *to have*, ساختن *to make*, فرمودن *to order*, خوردن *to devour*, زدن *to ſtrike*, بردن *to bear*, نمودن *to ſhow*, گشتن or گردیدن *to become*, آمدن *to come*, دیدن *to ſee*, گرفتن *to take*, and یافتن *to find*. The moſt common of theſe is کردن which is joined in all its inflexions to a multitude of Arabick gerunds or verbal nouns, as well as to Perſian adjectives and participles, as

اقرار کردن ikrár kerden *to confeſs*.
انتظار کردن intizár kerden *to expect*.
رجوع کردن rujû kerden *to return*.
تمام کردن temám kerden *to complete*.
پر کردن por kerden *to fill*.
ترک کردن terk kerden *to leave*.
طلوع کردن tulû kerden *to riſe* (oriri).

Thus Hafiz,

صبحست ساقیا قدحي پر شراب کن
دور فلک درنک ندارد شتاب کن
خورشید مي زمشرق ساغر طلوع کرد
گر برک عیش میطلبي ترک خواب کن

It is morning; boy, *fill* the cup with wine: the rolling heaven makes no delay; therefore *haſten*. The ſun of the wine *riſes* from the eaſt of the cup: if thou ſeekeſt the delights of mirth, *leave* thy ſleep.

هجوم آوردن hujúm âverden *to aſſault.*
یاد آوردن yád âverden *to remember.*
عجب داشتن ajeb daſhten *to wonder.*
معذور داشتن mâzúr daſhten *to excuſe.*
حسد بردن heſed berden *to envy.*
اعتقاد بردن itikád berden *to believe.*
غمّ خوردن ghemm khorden *to grieve.*
سوگند خوردن ſeugend khorden *to ſwear.*
روشن ساختن rúſhen ſakhten *to enlighten.*
تر ساختن ter ſakhten *to moiſten.*
التفات نمودن iltifát numûden *to eſteem.*
مدهوش گشتن medhûſh geſhten *to be aſtoniſhed.*
غمناك گردیدن gemnák gerdíden *to be afflicted.*
پدید آمدن pedeed âmeden *to appear.*
احسان دیدن ihſan deeden *to be benefited.*
پرورش یافتن perveriſh yaften *to be educated.*
کرار گرفتن kerár griften *to be confirmed.*

The

The verbs زدن and فرمودن are very frequently uſed in compoſition, as نعره زدن nâreh zeden *to call aloud*, فکر فرمودن fikr fermúden *to conſider*; thus Geláleddîn Rúzbehár,

تا بحمد تو نعره زد بلبل
همه کوشم چون درخت گل

While the nightingale ſings thy praiſes with a loud voice, I am all ear, like the ſtalk of the roſe-tree.

and Hafiz,

فکر معقول بفرما گل بیخار کجاست

Conſider attentively; where is a roſe without a thorn?

Some of the particles, with which verbs are compounded, are ſignificant, and others redundant and ornamental, as

در آمدن der âmeden *to enter.*
در آوردن der âverden *to carry in.*
در خواستن der kháſten *to require.*
در یافتن der yáften *to underſtand.*
بر آمدن ber âmeden *to aſcend.*
بر گشتن ber geſhten *to return.*
بر آسودن ber âſúden *to reſt.*

باز داشتن

باز داشتن baz daſhten *to with-hold.*
فرود آمدن furúd âmeden *to deſcend.*
واپس داشتن vápes daſhten *to detain.*
سر دادن ſer dáden, *to baniſh*, to confine to a place.

In the preſent tenſe of a compound verb the particle مي is inſerted between the two words of which it is compoſed, as from پر کردن *to fill*,

Sing.		Plur.	
پر مي کنم	*I fill.*	پر مي کنيم	*we fill.*
پر مي کني	*thou filleſt.*	پر مي کنيد	*you fill.*
پر مي کند	*he fills.*	پر مي کنند	*they fill.*

Sometimes the two words of which a verb is compounded are placed at a great diſtance from each other, as

صبا بلطف بگو آن غزال رعنارا
که سر بکوه و بیابان تو دادهٔ مارا

" O weſtern breeze, ſay thus to yon tender fawn, thou
" haſt confined us to the hills and deſerts."

where سر دادهٔ the preterite of سر دادن *to confine*, relé-guer, is ſeparated by three words. The noun سر has a number of different ſenſes, and is therefore the moſt diffi-

cult word in the Perſian language: it ſignifies *the head*, *the top*, *the point*, *the principal thing*, *the air*, *deſire*, *love*, *will*, *intention*, &c. and ſometimes its meaning is ſo vague that it ſeems a mere expletive, though the Perſians undoubtedly feel its force.

There are derivative verbs in Perſian, as in Hebrew and Arabick, which may be called *cauſals*; they are formed from the tranſitive verbs by changing یدن into انیدن, and ſometimes into ایانیدن, as

تاییدن *to ſhine.* تابانیدن and تابایانیدن } *to cauſe to ſhine.*

رسیدن *to arrive.* رسانیدن *to cauſe to arrive*, to bring.

یارب آن آهوي مشکین بختن باز رسان
وآن سهي سرو خرامان بچمن باز رسان

O heaven! *bring* that muſky fawn back to Khoten; bring back that tall waving cypreſs to its native garden.

OF PERSIAN NUMBERS.

The numerals and invariable parts of ſpeech belong more properly to a vocabulary than to a grammar; but for the uſe of ſuch as will take the trouble to learn them by heart, I will here ſubjoin the moſt common of them:

١	ا	يک yek	*one.*
٢	ب	دو du	*two.*
٣	ج	سه ſeh	*three.*
٤	د	چهار chehar	*four.*
٥	ه	پنج penge	*five.*
٦	و	شش ſheſh	*ſix.*
٧	ز	هفت heft	*ſeven.*
٨	ح	هشت heſht	*eight.*
٩	ط	نه nuh	*nine.*
١٠	ي	ده deh	*ten.*
١١	يا	يازده yázdeh	*eleven.*
١٢	يب	دوازده duázdeh	*twelve.*
١٣	يج	سيزده ſizdeh	*thirteen.*
١٤	يد	چهارده chehardeh	*fourteen.*
١٥	يه	پانزده panzedeh	*fifteen.*

۱۶	یو	شانزده shanzedeh	*ſixteen.*
۱۷	یز	هفده hefdeh	*ſeventeen.*
۱۸	یح	هشده heſhdeh	*eighteen.*
۱۹	یط	نوزده nuzdeh	*nineteen.*
۲۰	ک	بیست beeſt	*twenty.*
۲۱	کا	بیست یک beeſt yek	*twenty-one.*
۳۰	ل	سي ſee	*thirty.*
۴۰	م	چهل chehel	*forty.*
۵۰	ن	پنجاه penjâh	*fifty.*
۶۰	س	شصت ſheſht	*ſixty.*
۷۰	ع	هفتاد heftâd	*ſeventy.*
۸۰	ف	هشتاد heſhtâd	*eighty.*
۹۰	ص	نود naved	*ninety.*
۱۰۰	ق	صد ſad	*a hundred.*
۲۰۰	ر	دوصد dûſad	*two hundred.*
۳۰۰	ش	سیصد ſeeſad	*three hundred.*
۴۰۰	ت	چهارصد cheharſad	*four hundred.*
۵۰۰	ث	پانصد panſad	*five hundred.*
۶۰۰	خ	ششصد ſheſhſad	*ſix hundred.*
۷۰۰	ذ	هفتصد heftſad	*ſeven hundred.*
۸۰۰	ض	هشتصد heſhtſad	*eight hundred.*
۹۰۰	ظ	نهصد nuhſad	*nine hundred.*

۱۰۰۰

۱۰۰۰	غ	هزار hezar	*a thouſand.*
۱۰۰۰۰	یغ	ده هزار deh hezar	*ten thouſand.*
۱۰۰۰۰۰	قغ	صد هزار ſad hezar	*a hundred thouſand.*
		or لک lac	

ORDINALS.

نخست nukhuſt	*firſt.*
دوم duum	*ſecond.*
سیوم ſium	*third.*
چهارم chehárum	*fourth.*
پنجم penjum	*fifth.*

All the other ordinals are formed in the ſame manner by adding م to the cardinal numbers.

ADVERBS.

بسیار beſiár *much.*	اندک endek *little.*
اینجا eenjá *here.*	آنجا ânjá *there.*

جان نیز اگر فرستم آنجا
آن تحفهٔ مختصر چه باشد

If I could ſend my very ſoul *to that place*, how trifling a preſent would it be!

از اینجا ez eenjá *hence.* از آنجا ânjá *thence.*

اینسو eenſú *hither.* آنسو ânſú *thither.*

کجا cujá *where* or *whither.* از کجا ez cujá *whence.*

هر کجا که her cujá ke *whereſoever.*

بیرون beerún *without.* درون derún } *within.*
or اندرون enderún }

نوازنده بلبل بباغ اندرون
گرازنده آهو براغ اندرون

The nightingales were warbling in the garden, and the fawns were ſporting on the hills.

فرو forú } *below.* بالا bálá *above.*
or فرود forúd }

ان بلا نبود که از بالا بود

That evil which comes from *above* is not evil.

بامداد bamdad
سحرگاه ſehérgah } *in the morning.*
or سحر ſeher }
شامگاه ſhamgáh *in the evening.*

دي dee *yeſterday.* فردا ferdá *to-morrow.*

پیش peiſh *before.* پس pes *after.*

اکنون

اکنون eknún *now*. آنگاه angâh *then*.
چون chûn *when*. هماندم hemándem *directly*.
هرگز herkez *ever*. هرگزنه herkezneh *never*.
هنوز henúz *yet*. بعد از آن bâd ez an *afterward*.
تا tá *until*. همیشه hemeiſheh *always*.
باري báree *once*. دیگربار deigerbar *again*.
هم hem *alſo*. نیز neez *even*.

The following ſix adverbs are nearly ſynonymous, and ſignify *as*, *like*, *in the ſame manner as*;

همچو hemchú, همچون hemchún,
چنین cheneén, همچنین hemcheneén,
چنانچه chenáncheh, چنانکه chenánkeh.

کو cú *where?* چرا cherá *wherefore?*
چند chend *how many?*
از بهر چه ez behri che *on what account?*
چون chún *how?* چگونه chegúneh *how* or *what*.
اینک eenek *behold!* کاش cáſh *would!*
مگر megher *perhaps*. مبادا mebáda *leſt by chance*.
هم hem
and بهم behem } *together*. تنها tenha *alone*.

CON-

CONJUNCTIONS.

و u or va *and*.
هم hem, or نیز *alſo*.
یا ya *or*.
اگر egher, or گر gher *if*.
اگرچه egherchеh, گرچه ghercheh *though*.
امّا emma, لیکن leiken, بل bel, بلکه belkeh *but*.
هرچند herchend, هرچندکه herchendkeh *although*.
بنابرین benabereén *therefore*.
پس pes *then, moreover*.
که keh *ſince*.
زیرا zéra *becauſe*.
مگر megher *unleſs*.
جز júz *except*.

PREPOSITIONS.

از ez *from, by, of*.
ابر aber, or بر ber *upon*.
پس pes *after*.
پیش peiſh *before*.
به beh, or ب be, joined to the noun, *in, to*.
با ba *with*.
بي bé *without*.
پهلوي pehlevi *near*.
در der *in*.
براي beráï, بجهت bejehet *for*.
از جهت ez jehet, از بهر ez behr *on account of*.
میان meián *between*.
سوي ſúï *toward*.
فرود forúd *beneath*.
زیر zeér *under*.
زبر zeber *above*.
نزد nazd *near*.

INTER-

INTERJECTIONS.

ایا ciá, ایها ayoha *oh!* آه âh *ah!*

دریغ or دریغا dereega *alas!*

Thus in the tale of the merchant and the parrot by Gelaleddin Rúmi,

اي دريغا و اي دريغا واي دريغ
كانچنان ماهی نهان شد زير ميغ

Alas! alas! that ſo bright a moon ſhould be hidden by the clouds!

فغان fugán and افسوس efsús are likewiſe interjections that expreſs grief: thus in a tetraſtich by the ſultan Togrul Ben Erſlan,

ديروز چنان و صال جان فروزي
و امروز چنين فراق عالم سوزي
افسوس كه بر دفتر عمرم ايام
آنرا روزي نويسد اينرا روزي

Yeſterday the preſence of my beloved delighted my ſoul; and to-day her abſence fills me with bitterneſs; alas! that the hand of fortune ſhould write joy and grief alternately in the book of my life!

This great hero and poet was the laſt king of the Seljukian race: he was extremely fond of Ferduſi's poetry, and in the battle in which he loſt his life, he was heard to repeat aloud the following verſes from the Shahnáma:

چو برخاست از لشکرکش کرد
رخ نامداران ما کشت زرد
من این کرز یکزخم برداشتم
سپهرا هم انجاي بگذاشتم
خروشي برآورد اسبم چو پیل
زمین شد پریشان چو دریاي نیل *

When the duſt aroſe from the approaching army, the cheeks of our heroes turned pale; but I raiſed my battle-ax, and with a ſingle ſtroke opened a paſſage for my troops: my ſteed raged like a furious elephant, and the plain was agitated like the waves of the Nile.

* Theſe lines are quoted by d'Herbelot, p. 1029, but they are written differently in my manuſcript of Ferduſi, which I have here followed.

OF THE PERSIAN SYNTAX.

THE conſtruction of the Perſian tongue is very eaſy, and may be reduced to a few rules, moſt of which it has in common with other languages. The nominative is uſually placed before the verb, with which it agrees in number and perſon, as in this pious ſentence of a Perſian philoſopher,

از بهر چه آمدۀ اگر آمدۀ که علم اوّلین و اخرین
بیاموزي این راه روا نیست این همه خالق داند
و اگر آمدۀ که اورا جویي آنجا که اوّل قیام برگرفتي
او خود آنجا بود *

Wherefore *art thou come?* if *thou art come* to learn the ſcience of ancient and modern times, thou haſt not taken the right path: doth not the *Creator* of all things *know* all things? and if *thou art come* to ſeek him, know that where *thou* firſt *waſt fixed*, there *he was preſent*.

* See the Bibliotheque Orientale, p. 950.

yet

yet it is remarkable that many Arabick plurals are conſidered in Perſian as nouns of the ſingular number, and agree as ſuch with verbs and adjectives, as

از آمدن بهار از رفتن دي
اوراق حيات ما ميكردد طي

By the approach of ſpring, and the return of December, the leaves of our life are continually folded.

where اوراق the plural of ورق *a leaf* governs ميكردد in the ſingular.

There is another ſtrange irregularity in the Perſian ſyntax; the cardinal numbers are uſually joined to nouns and verbs in the ſingular, as هزار يك روز *a thouſand and one days.*

نسيم زلفت اكر بكذرد بتربت حافظ
زخاك كالبدش صد هزار لاله برآيد

If the gale ſhall waft the fragrance of thy locks over the tomb of Hafiz, *a hundred thouſand flowers will ſpring* from the earth that hides his corſe.

Theſe idioms, however, are by no means natural to the Perſian, but ſeem borrowed from the Arabs, who ſay, الف ليلة و ليلة *a thouſand and one nights.* In Arabick

too a noun of the plural number, if it ſignify a thing without life, requires a verb in the ſingular, and that of the feminine gender, for the Arabick verbs have diſtinct genders like nouns, as

خرّت الانهار والاغصان مالت للسجود

The rivers murmured, and the branches were bent to adore their maker.

فاضت اقداحهم كاحداقي

Their cups overflowed with wine, and my eyes with tears.

Moſt active verbs require the oblique caſe in را after them, as

اگر آن ترک شیرازي بدست ارد دل مارا
بخال هندویش بخشم سمرقند و بخارارا

If that fair damſel of Shiraz would accept my heart, I would give for the black mole on her cheek the cities of Samarcand and Bokhára.

It has before been obſerved (ſee page 17) that the را is omitted if the noun be indefinite or general, as جام پر کن *fill* a *cup*; but that it is inſerted, if the thing be particular and limited, as جام را پر کرد *he filled* the *cup*; examples of this occur in almoſt every page.

All nouns or verbs by which any profit or acquiſition is implied govern the oblique caſe, as

بلي هر جا كه شود مهر آشكارا
سهارا جز نهان بودن چه يارا

Yes! whenever the ſun appears, what advantage can there be to * Soha, but his being hidden?

The following remark relates to the poſition rather than to the ſyntax: in a period of two or more members, each of which might end with an auxiliary verb, the firſt of them commonly contains the verb, which is underſtood in the reſt, as

مضرّت تعجيل بسيارست و منفعت صبر و سكون بيشمار

The diſadvantages of haſte are many, and the advantages of patience and deliberation (are) innumerable.

The adjective is placed after its ſubſtantive, and the governing noun is prefixed to that which it governs, as روي خوب *a beautiful face*, بوي گل *the ſcent of a roſe*; but if this order be inverted a compound adjective is formed, as خوب روي *fair-faced*, گلبوي *roſe-ſcented*.

* Soha is the Arabick name for a very ſmall and obſcure ſtar in the conſtellation of the Great Bear.

Con-

Conjunctions which expreſs conjecture, condition, will, motive, &c. require the conjunctive or potential mood, as

گر بدانستمي که فرقت تو
اينچنين صعب باشد و دلسوز
از تو دوري نجستمي يکدم
وز تو غايب نبودمي يکروز

If I had known *that* thy abſence would have been ſo ſorrowful and afflicting, I would not have departed from thee a ſingle day; I would not have left thee a ſingle moment.

Prepoſitions and interjections are fixed to nouns in the nominative caſe, as

شنوده‌ام که دو کبوتر با يکديگر در آشيانهٔ دمساز
و در کاشانهٔ همراز نه از غبار اغيار بر خاطر ايشان
کردي و نه از محنت روزگار در دل ايشان دردي

I have heard that two doves lived together *in* one neſt, and whiſpered their ſecrets *in* one chamber; the duſt of jealouſy had never ſullied their minds, and the anguiſh of misfortune had never pierced their hearts.

پرده داري ميكند در قصر قيصر عنكبوت
بومي نوبت * ميزند بر كنبذ افراسياب

The ſpider holds the veil *in* the palace of Cæſar; the owl ſtands ſentinel *on* the watch-tower of Afraſiab.

Theſe are the principal rules that I have collected for the Perſian language; but rules alone will avail but little, unleſs the learner will exemplify them in his own reſearches: the only office of a grammarian is to open the mine of literature, but they who wiſh to poſſeſs the gems muſt endeavour to find them by their own labours.

* نوبت is an Arabick word ſignifying *a turn, a change, a watch*, excubiæ: hence نوبت زدن in Perſian, and نوبت چالمق in Turkiſh, ſignify *to relieve the guards by the ſound of drums and trumpets*. This office is given by the poet to the owl, as that of پرده دار or chamberlain is elegantly aſſigned to the ſpider. Some copies have نوحه inſtead of نوبت which reading would make very good ſenſe, but deſtroys the beauty of the alluſion.

Oriental Institute Oxford

A PERSIAN

A PERSIAN FABLE.

باغبان و بلبل

The GARDENER and the NIGHTINGALE.

اورده اند كه دهقاني باغي داشت خوش و خرم و بوستاني تازه‌تر از گلستان ارم هواي آن نسيم بهاررا اعتدال بخشيدي و شمامهٔ ريحان روح افزايش دماغ جانرا معطّر ساختي

نظم

گلستاني چو گلزار جواني
گلشن سيراب آب زندگاني
نواي عندليبش عشرت انگيز
نسيم عطرسايش راحت آميز

و بر يک گوشهٔ چمنش گلبني بود تازه‌تر از نهال كامراني و سرافرازتر از شاخ شجرهٔ شادماني هر صباح بر روي گلبن گل رنگين چون عذار دلفريبان نازک خوي و رخسار سمنبران ياسمين بوي بشگفتي و باغبان با آن گل رعنا عشق بازي آغاز نموده گفتي

بيت

گل بزير لب نميدانم چه ميگويد كه باز
بلبلان بي نوارا در فغان مي آورد

باغبان روزي بر عادت معهود بتماشاي گل آمد بلبلي ديد نالان كه روي در صحيفهٔ گل مي ماليد و شيرازهٔ جلد زرنگار اورا بمنقار تيز از يكديگر مي گسيخت

بيت

بلبل كه بگل درنگرد مست شود
سر رشتهٔ اختيارش از دست شود

باغبان پريشاني اوراق گل مشاهده نموده گريبان شكيباي بدست اضطراب چاك زده و دامن دلش بخار جگرسوز بيقراري دراويخت روز ديگر همان حال وجود گرفت و شعلهٔ فراق گل

مصراع

داغ دگرش بر سر آن داغ نهاد

روز سيوم بحركت منقار بلبل

ع

گل بتاراج رفت و خار بماند

خارخاري از آن بلبل در سينهٔ دهقان پديد آمده

دام فريبي در راه وي نهاد و بدانهٔ حيل اورا صيد
كرده در زندان قفس محبوس ساخت بلبل بيدل
طوطي وار زبان بكشاد وگفت اي عزيز مرا بچه
موجب حبس كردهٔ از چه سبب بعقوبت من مايل
شدهٔ اگر صورت بجهت استماع نغمات من كردهٔ خود
اشيانهٔ من در بوستان تست دم سحر طربخانهٔ من
اطراف گلستان تست و اگر معني ديگر بخيال
گذرانيدهٔ مرا از ما في الضمير خود خبر ده دهقان
گفت هيچ ميداني كه بروزگار من چه كردهٔ و مرا
بمفارقت يار نازنين چند بار ازردهٔ سزاي آن عمل
بطريق مكافات همين تواند بود كه تو از دار و ديار محروم
مانده و از تفرّج و تماشا مهجور شده درگوشهٔ زندان
مي زاري و من هم درد هجران كشيده و درد فراقت
جانان چشيده در كلبهٔ احزان مي نالم

بيت

بنال بلبل اگر با منت سر ياريست
كه ما دو عاشق زاريم وكار ما زاريست

بلبل گفت ازين مقام درگذر و بر انديش كه من
بدين مقدار جريمهٔ كه گلي را پريشان كرده‌ام محبوس
گشته‌ام تو كه دلي را پريشان مي سازي حال تو
چون خواهد بود

نظم

کنبد کردنده زیروي قیاس
هست به نیکي و بدي حق شناس
هر که نکوي کند آنش رسید
وهر که بدي کرد زیانش رسید

این سخن بر دل دهقان کارکر آمده بلبلرا آزاد کرد بلبل زباني بازادي کشاد و بگفت چون با من نکوي کردي تحکم هل جزا الاحسان الا الاحسان مکافات آن باید کرد بدان که در زیر درخت که ایستادهٔ آفتابهٔ است پر از زر بردار و در حوایج خود صرف کن دهقان آن محلرا بکاوید وسخن بلبل درست یافت گفت اي بلبل عجب که آفتابهٔ زررا در زیر زمین مي بیني و دام در زیر خاک ندیدي بلبل گفت تو آنرا ندانستهٔ که

اذا نزل القدر بطل الحذر

ع

با قضا کارزار نتوان کرد

چون قضاي الهي نزول یابد دیدهٔ بصیرترا نه روشني ماند و نه تدبیر و خرد نفع رساند

A literal tranſlation of the foregoing Fable.

THE GARDENER AND THE NIGHTINGALE.

It is related that a huſbandman had a ſweet and pleaſant orchard, and a garden more freſh than the bower of Irem. The air of it gave mildneſs to the gales of the ſpring, and the ſcent of its herbs that refreſhed the ſpirits, conveyed perfume to the very ſoul.

VERSES.

A bower like the garden of youth, a bed of roſes bathed in the waters of life; the notes of its nightingales raiſing delight; its fragrant gale ſhedding perfume.

And in one corner of his garden there was a roſe-buſh freſher than the ſhrub of deſire, and more lofty than the branch of the tree of mirth. Every morning on the top of the roſe-buſh the roſes bloſſomed, coloured like the cheek of heart-alluring damſels with gentle minds, and the face of lily-boſomed maids ſcented like jeſſamine.

The gardener began to ſhow an extreme fondneſs for theſe excellent roſes, and ſaid,

A DISTICH.

I know not what the roſe ſays under his lips, that he brings back the helpleſs nightingales with their mournful notes.

One day the gardener according to his eſtabliſhed cuſtom went to view the roſes; he ſaw a plaintive nightingale, who was rubbing his head on the leaves of the roſes, and was tearing aſunder with his ſharp bill that volume adorned with gold.

A DISTICH.

The nightingale, if he ſee the roſe becomes intoxicated, he lets go from his hand the reins of prudence.

The gardener viewing the ſcattered condition of the roſe-leaves, tore with the hand of confuſion the collar of patience, and rent the mantle of his heart with the piercing thorn of uneaſineſs. The next day he found the ſame action repeated, and the flames of wrath occaſioned by the loſs of his roſes,

AN HEMISTICH.

added another ſcar to the ſcar which he had before.

The third day, by the motion of the nightingale's bill,

AN HEMISTICH.

the roſes were plundered, and the thorns only remained.

Then the reſentment cauſed by the nightingale broke out in the breaſt of the gardener; he ſet a deceitful ſpringe in his way, and having caught him with the bait of treachery, he confined him in the priſon of a cage. The diſheartened nightingale opened his mouth, like a parrot, and ſaid, Oh, Sir, for what cauſe haſt thou impriſoned me? for what reaſon haſt thou reſolved to diſtreſs me? if thou formeſt the deſire of hearing my ſongs, my own neſt is in thy garden, where in the morning thy bower ſhall be the houſe of my muſick; but if thou haſt another idea, inform me of what thou haſt in thy mind (an Arabick phraſe).

The gardener ſaid, Doſt thou not know how thou haſt ſpoiled my fortune, and how often thou haſt diſtreſſed me with the loſs of my favorite roſe? it is right that thy action ſhould be requited, and that thou being ſeparated

from thy friends and family, and ſecluded from all joy and diverſions, ſhouldſt mourn in the corner of a priſon; whilſt I, afflicted with the anguiſh of ſeparation from my darling flowers, weep in the cottage of care.

A DISTICH OF HAFIZ.

Mourn, O nightingale! if with me thou regretteſt the loſs of thy friend, for we are two mournful lovers, and our employment is weeping.

The nightingale ſaid, Depart from that reſolution, and conſider, that if I am impriſoned for ſuch an offence as tearing a roſe, what will be thy puniſhment if thou teareſt a heart aſunder?

VERSES.

He that formed the ſky by exact meaſure, knows the right rewards for good and evil; whoever does well, good will come to him; and if he does ill, evil will attend him.

This diſcourſe taking effect upon the heart of the gardener, he ſet the nightingale at liberty. The bird tuned his voice in his free ſtate, and ſaid, Since thou haſt done me

me this ſervice, according to the ſentence (in the Alcoran) Is there any recompenſe for benefits, but benefits? it is neceſſary to reward thee for it. Know, that under the tree where thou ſtandeſt there is a coffer full of gold; take it, and ſpend it to ſupply thy wants.

The gardener ſearched the place, and found the words of the nightingale to be true; he then ſaid, O nightingale! what a wonder it is, that thou couldſt ſee the coffer of gold beneath the earth, and not diſcover the ſpringe upon the ground!

The nightingale ſaid, Doſt thou not know that (an Arabick ſentence) when fate deſcends, caution is vain?

AN HEMISTICH.

It is impoſſible to contend with fate.

When the decrees of heaven are fulfilled, no light remains to the eye of underſtanding, and neither prudence nor wiſdom bring any advantage.

عروض

OF VERSIFICATION.

THE modern Perſians borrowed their poetical meaſures from the Arabs: they are too various and complicated to be fully explained in this grammar; but when the learner can read the Perſian poetry with tolerable eaſe, he may receive further information from a treatiſe written profeſſedly upon verſification by وحيدي Vahîdi, who was himſelf no contemptible poet.

There are nineteen ſorts of metre which are uſed by the Perſians, but the moſt common of them are بحر رجز or the iambick meaſure, بحر رمل or the trochaick meaſure, and بحر هزج a metre that conſiſts chiefly of thoſe compounded feet which the ancients called Ἐπιτρίτους, and which are compoſed of iambick feet and ſpondees alternately, as *amatores puellarum*. In lyrick poetry theſe verſes are generally of twelve or ſixteen ſyllables, as

ببوي نافهٔ کاخر صبا زان طرّه بکشاید
زجعد زلف مشکینش چه تاب افتاد در دلها

Bĕbūī

Bĕbūī nā | fĕī kākhēr | sĕbā zān tūr | rĕ būcſhāyēd
Zĭ jādī zūl | fĭ mūſhkīnēſh | chĭ tāb ūftād | ŭ dēr dīlhā.

When the zephyr diſperſes the fragrance of thoſe muſky locks, what ardent deſire inflames the hearts of thy admirers!

They ſometimes conſiſt of fourteen ſyllables in this form,

- - ◡ | ◡ - - - | - - ◡ | ◡ - - -

as

تا غنچهٔ خندانت دولت بکه خواهد داد
اي شاخ گل رعنا از بهر که میروبي

Tā ghūnchĕ | ĕkhēndānēt | dēvlēt bĕ | kĕ khāhēd dād
Aī ſhākhĭ | gŭlī rānā | ēz bēhrĭ | kĕ mīrūyī

Ah! to whom will the ſmiling roſe-bud of thy lips give delight? O ſweet branch of a tender plant! for whoſe uſe doſt thou grow?

or in this,

- - ◡ | ◡ - - ◡ | ◡ - - ◡ | ◡ - -

as

گوشم همه بر قول ني و نغمت چنگست
چشمم همه بر لعل تو و گردش جامست

Gōſhēm hĕ | mĕ bēr kūlĭ | nĕy ū nāgmă | tĭ chēnguēſt
Chēſhmēm hĕ | mĕ bēr lālĭ | tŏ ū ghērdĕ | ſhĭ jāmēſt

My

My ear is continually intent upon the melody of the pipe, and the ſoft notes of the lute: my eye is continually fixed upon thy rubied lip, and the circling cup.

This kind of meaſure is not unlike that which Sappho uſes in thoſe elegant lines quoted by Hepheſtion,

Γλυκεῖα μᾶτερ, ἤτοι δύναμαι κρέκειν τ' ἰσὸν
Πόθῳ δαμεῖσα παιδὸς βραδινὰν δι' Ἀφροδίταν.

which he ſcans thus,

Γλυκεῖα μᾶ | τερ, ἤτοι δύ | ναμαι κρέκειν | τ' ἰσὸν
Πόθῳ δαμεῖ | σα παιδὸς βρα | δινὰν δι' Ἀ | φροδίταν.

Other lyrick verſes contain thirteen ſyllables in this form,

˘ - ˘ - | - - - | ˘ - ˘ - | - -

as

صبا به تهنیت پیر میغروش آمد
که موسم طرب و هیش و ناز و نوش آمد

Sĕbā bĕ tēh | neītī peēr | ĭ meīfŏrōſh | āmēd
Kĕ mūsĭmī | tārbū eīſh | ŭ nāzŭ nōſh | āmēd

The zephyr comes to congratulate the old keeper of the banquet-houſe, that the ſeaſon of mirth, joy, wantonneſs, and wine is coming.

or,

˘ – ˘ – | ˘ – – | ˘ – ˘ – | – –

as

صبا بلطف بگو آن غزال رعنارا
که سر بکوه و بیابان تو دادهٔ مارا

Sĕbā bĕlutf | bŏgoū ān | găzālĭ rā | nārā
Kĕ sēr bĕcoūh | vă byābān | tŏ dādeī | mārā

This couplet has been tranſlated in another part of the grammar. See p. 89.

The Perſians ſometimes uſe a meaſure conſiſting of trochees and ſpondees alternately, like theſe verſes of Catullus and Ariſtophanes,

Cras amet qui nunquam amavit, quique amavit cras amet.

Ὅστις ἡμῶν τὰς Ἀθήνας ἐκκεκώφηκας βοῶν.

thus Hafiz,

ابر اذاري بر آمد باد نوروزي وزيد

Aber âzari ber âmed badi neurúzi vazeed

The vernal clouds appear, the gales of the pleaſant ſeaſon breathe.

But the moſt common Perſian verſe contains eleven ſyllables, as

چونکه گل رفت وگلستان درگذشت
نشنوي زان پس زبلبل سرگذشت

Chúnkeh gul reft va guliſtán derguzeſht
Neſhenvi zan pes zebulbul ſerguzeſht

When the roſes wither, and the bower loſes its ſweetneſs,
you have no longer the tale of the nightingale.

In this laſt meaſure are written all the great Perſian poems, whether upon heroick or moral ſubjects, as the works of Ferdúſi, and of Jámi, the Boſtan of Sadi, and the Meſnavi of the excellent Geláleddîn. This ſort of verſe anſwers to our common heroick rhyme which was brought to ſo high a degree of perfection by Pope, and which the Engliſh poets will do well to retain, inſtead of adopting the leſs harmonious meaſures of other nations.

I have dwelt the longer upon the different ſorts of verſes uſed in Perſia, becauſe there are few books or even common letters written in the Perſian language, which are not interſperſed with fragments of poetry; and becauſe all the Perſian verſes muſt be read according to the pauſes of ſcanſion: thus the following elegant couplet quoted by Meninſki,

تبا در چین هر تاري بود زلف ترا صد چین
که سازي بر گل سوري زسنبل پوده چین بر چین

muſt be pronounced,

Tebader ché | ne her tareé | buved zulfeé | tera ſad cheén
Ke ſazee bér | gulee ſureé | zeſumbul pú | de cheen ber cheén

with a ſtrong accent upon every fourth ſyllable; and it may here be obſerved, that the Perſians, like the French, uſually accent the laſt ſyllables of their words.

As to their proſody, nothing can be more eaſy and ſimple; their vowels ا elif, و va, and ي ya are long by nature; the points, which they commonly ſuppreſs, are naturally ſhort; and every ſhort ſyllable that ends with a conſonant is long by poſition; as شیراز Shīrāz, سنبل sūmbūl, دهان děhān, سمن sĕmēn: but the Perſians, like other poets, have many licences; they often add a ſhort vowel which does not properly belong to the word, as in the firſt ode of Hafiz,

ولي افتاد مشکلها vĕlī āftādŭ mūſhkīlhā,
and کجا دانند حال ما cŭjā dānēndĭ hālī mā.

They

They alſo ſhorten ſome long ſyllables at pleaſure by omitting the vowels ا elif, و vau, and ي ya; thus بيرون beērūn, which is a ſpondee, becomes an iambick foot when it is written برون bĕrūn: in the ſame manner دگر is uſed for دیگر and بدن for بودن The omiſſion of ا elif is more common; ſo ره is put for راه, and فشان for افشان, as in this beautiful couplet,

مي خواه و گلفشان کن از دهر چه ميجوبي
اين گفت سحرگه گل بلبل تو چه ميگوبي

"Call for wine, and ſcatter flowers around; what favour "canſt thou expect from fortune?" ſo ſpake the roſe this morning; O nightingale! what ſayſt thou to her maxim!

In which lines گلفشان is uſed for گلافشان *ſhedding flowers*, and سحرگه for سحرگاه *the morning*.

I ſhall cloſe this ſection with ſome examples of Perſian verſes from the مصراع or *hemiſtich*, to the غزل or *ode*, which differs from the قصیده or *elegy* in nothing but the number of the diſtichs, of which the ode ſeldom contains fewer than five, and the elegy ſeldom fewer than twenty.

I ſhall

I ſhall not ſet down theſe examples at random, but ſhall ſelect ſuch as are remarkable for beauty of ſentiment or delicacy of expreſſion.

مصراع AN HEMISTICH.

گل نچيند كسي كه كارد خار

He that plants thorns will not gather roſes.

بيت A DISTICH.

كاروان رفت و تو در خواب و بيابان در پيش
كجا روي ره زكه پرسي چكني چون باشي

The caravan is departed, and thou ſleepeſt; the deſert lies before thee; whither wilt thou go? of whom wilt thou aſk the way? what wilt thou do? how wilt thou exiſt?

رباعي A TETRASTICH.

هنكام سپيده دم خروس سحري
داني زچه رو همي كند نوحه كري
يعني كه نبودند در اينهٔ صبح
كز عمر شبي گذشت و تو بيخبري

At the time that the dawn appears, doſt thou know for what reaſon the bird of the morning complains? He ſays, that it is ſhown in the mirror of the day, that a whole night of thy life is paſſed, while thou art loſt in indolence.

Another.

خواهي كه نباشي بغمّ و رنج قرين
بشنو سخن پاكتر از درّ ثمين
از دشمن آزرده تغافل منهاي
و زصاحب كبر وكينه ايمن منشين

Doſt thou deſire to be free from ſorrow and pain? hear a maxim more valuable than a precious gem. Deſpiſe not thine enemy, though he be diſtreſſed; and truſt not thy friend, if he be proud and malevolent.

In all the Perſian elegies and odes the two firſt hemiſtichs have the ſame rhyme, which is continued through the whole poem at the end of every diſtich. A ſhort piece of poetry, in which the two firſt lines do not rhyme together, is called قطعه *a fragment*; as this elegant fable of Sadi on the advantages of good company,

گِلي خوشبوي در حمّام روزي
رسيد از دست محبوبي بدستم
بدو گفتم كه مشكي يا عنبري
كه از بوي دلاويز تو مستم
بگفتا من گل ناچيز بودم
وليكن مدتي با گل نشستم
كمال همنشين در من اثر كرد
وگر نه من همان خاكم كه هستم

One day, as I was in the bath, a friend of mine put into my hand a piece of ſcented clay *. I took it, and ſaid to it, "Art thou muſk or ambergris? for I am "charmed with thy delightful ſcent." It anſwered, "I was a deſpicable piece of clay; but I was ſome "time in the company of the roſe; the ſweet qua- "lity of my companion was communicated to me; "otherwiſe I ſhould have been only a piece of earth, "as I appear to be."

* گل خوشبوي ghili khoſhbúi, a kind of *unctuous clay*, which the Perſians perfume with eſſence of roſes, and uſe in the baths inſtead of ſoap.

When

When both lines of each couplet rhyme together through a whole compoſition, it is called مثنوي as in the following examples:

چنین است آیین کردنده دهر
نه لطفش بود پایدار و نه قهر
نه پرورد کس‌را که آخر نکشت
که در مهر نرم است و در کین درشت

Such is the nature of inconſtant fortune, neither her mildneſs nor her violence are of long duration: ſhe exalts no one whom ſhe does not at laſt oppreſs; for ſhe is light in her affection, but moſt harſh in her hatred.

فریدون فرّخ فرشته نبود
زمشک و زعنبر سرشته نبود
بداد و دهش یافت آن نیکویي
تو داد و دهش کن فریدون تویي

The happy * Feridún was not an angel; he was not formed

* An ancient king of Perſia, highly celebrated for his eminent virtues. The learned and excellent d'Herbelot has made a miſtake in his tranſlation of theſe lines (ſee the article Farrakh in his Bibliothéque Orientale) for not recollecting the ſenſe of فرّخ HAPPY, he made a proper name of it, and tells us that Farrakh was a man whom the Perſians conſider as a perfect model of juſtice and magnanimity.

of

of muſk or ambergris. He gained his reputation by juſtice and liberality: be thou juſt and liberal, and thou wilt be a Feridún.

جواني پاکباز و پاکرو بود
که با پاکیزه رویي در ثرو بود
چنین خواندم که در دریاي اعظم
بگردابي درافتادند باهم
چو ملّاح آمدش تا دست گیرد
مبادا کاندر آن سختي بمیرد
همي گفت از میان موج تشویر
مرا بگذار و دست یار من گیر
درین گفتن جهان بروي دراشفت
شنیدندش که جان مي داد و مي گفت
حدیث عشق از آن بطّال منیوش
که در سختي کند یار فراموش

There was an affectionate and amiable youth, who was betrothed to a beautiful girl. I have read, that as they were ſailing in the great ſea, they fell together into a whirlpool. When a mariner went to the young man that he might catch his hand, and ſave him

from periſhing in that unhappy juncture; he called aloud, and pointed to his miſtreſs from the midſt of the waves; "Leave me, and take the hand of my "beloved." The whole world admired him for that ſpeech; and when he was expiring he was heard to ſay, "Learn not the tale of love from that wretch "who forgets his beloved in the hour of danger."

Theſe examples will, I hope, be ſufficient to undeceive thoſe who think that the Aſiatick poetry conſiſts merely in lofty figures and flowery deſcriptions. There is ſcarce a leſſon of morality or a tender ſentiment in any European language, to which a parallel may not be brought from the poets of Aſia. The verſes of eleven ſyllables, which are uſed in the great Perſian poems, always rhyme together in couplets. It is unneceſſary in this ſection to give an example of the Perſian قصيده or *elegy*, as it differs only in its length from the غزل or *ode*, except that the Caſſideh often turns upon lofty ſubjects, and the Gazal compriſes for the moſt part the praiſes of love and merriment, like the lighter odes of Horace and Anacreon. The moſt elegant compoſers of theſe odes are جامي Jâmi and

and حافظ Hafiz, each of whom has left an ample collection of his lyrick poems. I may confidently affirm that few odes of the Greeks or Romans upon ſimilar ſubjects are more finely poliſhed than the ſongs of theſe Perſian poets: they want only a reader that can ſee them in their original dreſs, and feel their beauties without the diſadvantage of a tranſlation. I ſhall tranſcribe the firſt ode of Hafiz that offers itſelf, out of near three hundred that I have paraphraſed: when the learner is able to underſtand the images and alluſions in the Perſian poems, he will ſee a reaſon in every line why they cannot be tranſlated literally into any European language.

گل بي رخ يار خوش نباشد
بي باده بهار خوش نباشد
طرف چمن و طواف بستان
بي صوت هزار خوش نباشد
رقصيدن سرو و حالت گل
بي لاله عذار خوش نباشد
با يار شکرلب گلاندام
بي بوس و کنار خوش نباشد

باغ گل و ملّ خوشست امّا
بي صحبت يار خوش نباشد
هر نقش که دست عقل بندد
بي نقش ونگار خوش نباشد
جان نقد محقّرست حافظ
از بهر نثار خوش نباشد

The roſe is not ſweet without the cheek of my beloved; the ſpring is not ſweet without wine.

The borders of the bower, and the walks of the garden are not pleaſant without the notes of the nightingale.

The motion of the dancing cypreſs and of the waving flowers is not agreeable without a miſtreſs whoſe cheeks are like tulips.

The preſence of a damſel with ſweet lips and a roſy complexion is not delightful without kiſſes and dalliance.

The roſe-garden and the wine are ſweet, but they are not really charming without the company of my beloved.

All the pictures that the hand of art can deviſe are not agreeable without the brighter hues of a beautiful girl.

Thy

Thy life, O Hafiz, is a trifling piece of money, it is not valuable enough to be thrown away at our feaſt.

The laſt diſtich alludes to the Aſiatick cuſtom of throwing money among the gueſts at a bridal feaſt, or upon any other extraordinary occaſion: the Perſians call this money نثار niſâr, and him who collects it نثار چين niſâr cheen.

I ſhall conclude this grammar with a tranſlation of the ode quoted in the ſection upon the Perſian letters; ſee page 12.

If that lovely maid of Shiraz would accept my heart, I would give for the mole on her cheek the cities of Samarcand and Bokhara.

Boy, bring me the wine that remains, for thou wilt not find in paradiſe the ſweet banks of our Rocnabad, or the roſy bowers of our Moſellâ.

Alas! theſe wanton nymphs, theſe fair deceivers, whoſe beauty raiſes a tumult in our city, rob my heart of reſt and patience, like the Turks that are ſeizing their plunder.

Yet the charms of our darlings have no need of our imperfect love; what occaſion has a face naturally lovely for perfumes, paint, and artificial ornaments?

Talk to me of the ſingers, and of wine, and ſeek not to diſcloſe the ſecrets of futurity; for no one, however wiſe, ever has diſcovered, or ever will diſcover them.

I can eaſily conceive how the inchanting beauties of Joſeph affected Zoleikha ſo deeply, that her love tore the veil of her chaſtity.

Attend, O my ſoul! to prudent counſels; for youths of a good diſpoſition love the advice of the aged better than their own ſouls.

Thou haſt ſpoken ill of me; yet I am not offended: may heaven forgive thee! thou haſt ſpoken well: but do bitter words become a lip like a ruby, which ought to ſhed nothing but ſweetneſs?

O Hafiz! when thou compoſeſt verſes, thou ſeemeſt to make a ſtring of pearls: come, ſing them ſweetly: for heaven ſeems to have ſhed on thy poetry the clearneſs and beauty of the Pleïads.

The wildneſs and ſimplicity of this Perſian ſong pleaſed me ſo much, that I have attempted to tranſlate it in verſe: the reader will excuſe the ſingularity of the meaſure which I have uſed, if he conſiders the difficulty of bringing ſo many eaſtern proper names into our ſtanzas.

I have endeavoured, as far as I was able, to give my tranſlation the eaſy turn of the original; and I have, as nearly as poſſible, imitated the cadence and accent of the Perſian meaſure; from which every reader, who underſtands muſick, will perceive that the Aſiatick numbers are capable of as regular a melody as any air in Metaſtaſio.

A PERSIAN SONG.

Sweet maid, if thou wouldſt charm my ſight,
And bid theſe arms thy neck infold;
That roſy cheek, that lily hand
Would give thy poet more delight
Than all Bocára's vaunted gold,
Than all the gems of Samarcand.

Boy, let yon * liquid ruby flow,
And bid thy penſive heart be glad,
Whate'er the frowning zealots ſay:
Tell them their Eden cannot ſhow
A ſtream ſo clear as Rocnabad,
A bow'r ſo ſweet as Moſelláy.

Oh! when theſe fair, perfidious maids,
Whoſe eyes our ſecret haunts infeſt,
Their dear deſtructive charms diſplay,
Each glance my tender breaſt invades,
And robs my wounded ſoul of reſt,
As Tartars ſeize their deſtin'd prey.

In vain with love our boſoms glow;
Can all our tears, can all our ſighs
New luſtre to thoſe charms impart?
Can cheeks where living roſes blow,
Where nature ſpreads her richeſt dies,
Require the borrow'd gloſs of art?

* لعل مذاب a *melted ruby* is a common periphraſis for wine in the Perſian poetry. See Hafiz, ode 22.

Speak

Speak not of fate—ah! change the theme,
And talk of odours, talk of wine,
Talk of the flow'rs that round us bloom:
'Tis all a cloud, 'tis all a dream;
To love and joy thy thoughts confine,
Nor hope to pierce the ſacred gloom.

Beauty has ſuch reſiſtleſs pow'r,
That ev'n the chaſte Egyptian dame
Sigh'd for the blooming Hebrew boy:
For her how fatal was the hour,
When to the banks of Nilus came
A youth ſo lovely and ſo coy!

But ah! ſweet maid, my counſel hear;
(Youth ſhould attend when thoſe adviſe
Whom long experience renders ſage)
While muſick charms the raviſh'd ear,
While ſparkling cups delight our eyes,
Be gay; and ſcorn the frowns of age.

What cruel anſwer have I heard!
And yet, by heav'n, I love thee ſtill:
Can aught be cruel from thy lip?
Yet ſay, how fell that bitter word
From lips which ſtreams of ſweetneſs fill,
Which nought but drops of honey ſip?

Go boldly forth, my ſimple lay,
Whoſe accents flow with artleſs eaſe,
Like orient pearls at random ſtrung;
Thy notes are ſweet, the damſels ſay,
But oh, far ſweeter, if they pleaſe
The nymph for whom theſe notes are ſung!

END OF THE GRAMMAR.

A

CATALOGUE

OF THE

MOST VALUABLE BOOKS IN THE PERSIAN LANGUAGE.

Oxf. The Publick Libraries at Oxford.
Par. The Royal Library at Paris.
Lond. The Britiſh Muſeum at London.
Priv. The Collections of private men.

HISTORY.

كتاب روضة الصفا تصنيف امير خواندشاه

The garden of purity, by Mirkhond.—A general hiſtory of Perſia in ſeveral large volumes. *Oxf. Priv.*

اكبر نامه ابو فضل

The hiſtory of the life of Sultan Acber, by the learned and elegant Abu Fazl. *Oxf.*

كتاب آيين اكبري

A deſcription of the Indian empire, written by the order of Sultan Acber by a ſociety of ſkilful men.—A tranſlation of this book would be extremely uſeful to the European companies that trade in India, as it contains a full account of every province and city in the dominions of the Mogul, of his revenues and expences both in peace and war, and of all the cuſtoms and ceremonies in his palace; together with a deſcription of the natural productions of his empire. *Oxf.*

واقعات بابري

The actions of Sultan Baber; written either by himſelf, or under his inſpection.—This book contains a minute account of that prince's wars, and a natural hiſtory of his dominions. *Oxf.*

تاريخ كشمير

The hiſtory of Caſhmir, by a native of that extraordinary country.—A very curious and entertaining work. *Oxf.*

تاريخ

تاريخ عالم اراي عباسي

The hiſtory of the lives of the Perſian kings from the head of the Sefi family to the death of Abbas the Cruel, improperly called the Great. *Oxf.*

تاريخ گزيده

The ſelect chronicle.—This work is an excellent hiſtory of Perſia, and has been tranſlated into Arabick and Turkiſh. *Oxf.*

خلاصة الاخبار

A ſhort hiſtory of Perſia in one volume, by Khandemir, a learned and agreeable writer. *Oxf.*

لبّ التواريخ

The heart of hiſtories.—A copious hiſtory of the Perſian empire, written in the middle of the ſixteenth century by Abdallatif, a native of Cazvin.

ظفر نامه

The book of victory.—A hiſtory of the life of Timur, commonly called Tamerlane, written in a moſt beautiful and elegant ſtyle.

تذكرة الشعرأ تصنيف دولت شاه

An account of the lives of the Perſian poets, by Devlet-ſhah of Samarcand. *Par.*

تاريخ جهانكشا يا تاريخ نادري من كلام ميرزا مهدي

The hiſtory of the life of Nader Shah, king of Perſia, written by Mirza Mahadi, and tranſlated into French by the author of this grammar.

POETRY.

شاه نامه فردوسي

Shah námeh. A collection of heroick poems on the ancient hiſtories of Perſia, by Ferduſi. See the treatiſe on Oriental poetry added to the life of Nader Shah, ſect. II. p. 248. *Oxf. Priv.*

كليات خاقاني

The works of Khakáni, a ſublime and ſpirited poet. *Oxf. Priv.*

ديوان

دیوان حافظ

The odes of Hafiz: ſee the treatiſe above-mentioned. *Lond. Oxf. Par. Priv.*

کلیات سعدي

The works of Sadi; containing گلستان or *the bed of roſes*, بوستان or *the garden*, and ملمعات or *the rays of light*. The two firſt of theſe excellent books are very common; but I have not ſeen the laſt: they are all upon moral ſubjects, and are written with all the elegance of the Perſian language. *Oxf.*

کلیات احلي

The works of Ahli; containing,

سحر حلال *lawful magick*, a poem.

شمع و پروانه *the taper and the moth*, a poem.

کتاب قصاید *a book of elegies.*

کتاب غزلیات *a book of odes.* *Oxf.*

کلیات جامي

The works of Jámi; containing, among others,

سلسلة الذهب *the chain of gold*, a poem in three books.

قصه سلمان و ابسال *Selman and Abſal*, a tale.
سکندر نامه *the life of Alexander.*
یوسف و زلیخا *the loves of Joſeph and Zuleica*, a very beautiful poem.
لیلي و مجنون *the loves of Leila and Megenun.*
دیوان جامي *a collection of odes.*
بهارستان *the manſion of the ſpring.*
تحفة الاحرار *the gift of the noble.*
سجیة الابرار *the manners of the juſt.* *Oxf.*

دیوان خسرو

A book of elegant odes, by Mir Khoſru. *Oxf.*

مثنوي
تصنیف جلال الدین رومي

A poetical work called *Meſnavi*, upon ſeveral ſubjects, of religion, hiſtory, morality, and politicks; compoſed by Geláleddîn, ſurnamed Rúmi.—This poem is greatly admired in Perſia, and it really deſerves admiration. *Oxf. Priv.*

دیوان انواري

The poems of Anvári, which are quoted by Sadi in his Guliſtán, and are much eſteemed in the Eaſt.

کلیات

كليات نظامي

The works of Nezámi; containing ſix poems:

اسرار العاشقين *the ſecrets of lovers.*
هفت پيكر *the ſeven faces.*
خسرو و شيرين *the loves of Coſru and Shirin.*
سكندر نامه *the life of Alexander.*
ليلي و مجنون *Leila and Megenun*, a tale.
مخزن الاسرار *the treaſure of ſecrets. Lond. Priv.*

پند نامه

Pendnáma, a book of moral ſentences not unlike thoſe of Theogenis in Greek, by فريدالدين عطّار Feridedin Attar. *Lond. Oxf.*

كليات كاتبي

The works of Catebi; containing five poems:

مجمع البحرين *the junction of two ſeas.*
ده باب *the ten chapters.*
حسن و عشق *beauty and love.*
ناصر و منصور *the conqueror and triumpher.*
بهرام و گلاندام *the loves of Baharam and Gulendam.*

There are many more hiſtories and poems written in Perſian; but thoſe above-mentioned are the moſt celebrated in Aſia. The poets of the ſecond claſs were رودكي Roudeki, who tranſlated Pilpai's fables into verſe; رشيدي Reſhídi, who wrote an art of poetry called حدايق السحر *the inchanted gardens*; احمدي Ahmedi, who compoſed an heroick poem on the actions of Tamerlane: not to mention a great number of elegiack and lyrick poets, who are very little known in Europe.

PHILOSOPHY.

انوار سهيلي كاشفي

The light of Soleil or Canopus.—A very elegant paraphraſe of Pilpai's tales and fables, by Caſhefi. *Oxf.*

عيار دانش

The touchſtone of learning; a more ſimple tranſlation of Pilpai, by Abu Fazl. *Oxf.*

هزار

هزار يک روز

The Perſian tales of a thouſand and one days, tranſlated into French by Petit de la Croix.

نگارستان جويني

Negariſtan, *the gallery of pictures*, by Jouîni.—A miſcellaneous work upon moral ſubjects, in proſe and verſe. There is a beautiful copy of this book in the Bodleian library at Oxford. *Marſh* 397.

دانش نامه

A ſyſtem of natural philoſophy, by Isfahani. *Oxf.*

جواهر نامه

The natural hiſtory of precious ſtones. *Oxf.*

There are many books in Perſian upon Geometry, Algebra, Aſtronomy, Mechanicks, Logick, Rhetorick, and Phyſick; all which deſerve to be read and ſtudied by the Europeans. The Perſians are very fond of elegant manuſcripts; all their favorite works are generally written upon fine ſilky paper, the ground of which is often powdered

with gold or ſilver duſt: the two firſt leaves are commonly illuminated, and the whole book is ſometimes perfumed with eſſence of roſes or ſandal-wood. The poem of Joſeph and Zuleica in the publick library at Oxford is, perhaps, the moſt beautiful manuſcript in the world: the margins of every page are gilt and adorned with garlands of flowers; and the hand-writing is elegant to the higheſt degree: it is in the collection of the learned Greaves, N°1. The Aſiaticks have many advantages in writing: their ink is extremely black, and never loſes its colour; the Egyptian reeds with which they write, are formed to make the fineſt ſtrokes and flouriſhes; and their letters run ſo eaſily into one another, that they can write faſter than any other nation. It is not ſtrange, therefore, that they prefer their manuſcripts to our beſt printed books; and if they ſhould ever adopt the art of printing, in order to promote the general circulation of learning, they will ſtill do right to preſerve their claſſical works in manuſcript.

I ſhall conclude with a Perſian ode in three Aſiatick hands, and ſhall add a few remarks upon each of them.

I. NISKHI.

I.

NISKHI.

This is the only form of writing that we can imitate exactly by our types: it is the hand of the Arabians, who invented the characters; and it muſt, therefore, be learned before we attempt to read the other hands: it is frequently uſed by the Perſians, and the hiſtory of Nader Shah was written in it.

II.

TALIK.

This beautiful hand may eaſily be read by Europeans, if they underſtand the Perſian language; and if they do not, what will it avail them to read it? In this form of writing the ſtrokes are extremely fine, and the initial letters ذ ت ب are ſometimes ſcarcely perceptible. The characters are the ſame with thoſe uſed in printing, except that س and ش are often expreſſed by a long ſtroke of the reed, as in the third word of the ſecond line, which anſwers to ساقي: there are alſo two examples of this in the third line. As the Perſians always write their lines of an equal length,

they are obliged to place the words in a very irregular manner: if the line be too ſhort, they lengthen it by a fine ſtroke of the reed; if too long, they write the words one above another. In the Perſian poems the tranſcribers place both members of a couplet on the ſame line, and not the firſt above the ſecond, as we do: a Perſian would write the following verſes in this order,

With raviſhed ears *The monarch hears,*
Aſſumes the god, *Affects to nod.*

It muſt be confeſſed that this irregularity in writing, joined to the confuſion of the diacritical points, which are often placed at random, and ſometimes omitted, makes it very difficult to read the Perſian manuſcripts, till the language becomes familiar to us; but this difficulty, like all others in the world, will be inſenſibly ſurmounted by the habit of induſtry and perſeverance, without which no great deſign was ever accompliſhed.

III.

SHEKESTEH.

In this inelegant hand all order and analogy are neglected; the points which diſtinguiſh ف from ق, خ from ج and ب from ت, ث and ن, &c. are for the moſt part omitted, and theſe ſeven letters, ا د ذ ر ز ژ و are connected with thoſe that follow them in a moſt irregular manner. This is, certainly, a conſiderable difficulty, which muſt be ſurmounted before the learner can tranſlate an Indian letter: but I am perſuaded, that thoſe who chiefly complain of it have another difficulty ſtill greater, which is their imperfect knowledge of the language.

NISKHI.

N I S K H I.

چو آفتاب مي از مشرق پياله برآيد
زباغ عارض ساقي هزار لاله برآيد
نسيم در بر گل بشكفد كلالهٔ سنبل
چو از ميان چمن بوي آن كلاله برآيد
شكايت شب هجران نه آن شكايتهاست
كه شهٔ زبيانش بصد رساله برآيد
كرت جو نوح نبي صبر هست در غم طوفان
بلا بكردد وكام هزار ساله برآيد
بسعي خود نتوان برد كوهر مقصود
خيال تست كه اين كار بيحواله برآيد
زكرد خوان فلك كو طمع چه ميداري
كه بيهلالت صد غصه يكنواله برآيد
نسيم زلفت اكر بكذرد بتربت حافظ
زخاك كالبدش صد هزار لاله برآيد

Shekesteh.	Taleek.
چو آفتاب بی از مشرق جمال برآید	چو آفتاب بی از مشرق جمال برآید
زباغ عارض ساقی هزار لاله برآید	زباغ عارض ساقی هزار لاله برآید
نسیم در سر کاکل شکسته کلاله بندد	نسیم در سر کاکل شکسته کلاله بندد
چو از میان چمن بوی آن کلاله برآید	چو از میان چمن بوی آن کلاله برآید
حکایت شب هجران نه آن حکایتها است	حکایت شب هجران نه آن حکایتها است
که خود ز پایش یک صد رساله برآید	که خود ز پایش یک صد رساله برآید
کرشمه ایست حجابی هزار در هر گام	کرشمه ایست حجابی هزار در هر گام
بلا کبر دو کام هزار ساله برآید	بلا کبر دو کام هزار ساله برآید
بسعی خود نتوان کرد کار خصمه	بسعی خود نتوان کرد کار خصمه
حوال نست ز لیلی کار بجلاله برآید	حوال نست ز لیلی کار بجلاله برآید
نکهت خوان فلک کو طمع صبا دارد	نکهت خوان فلک کو طمع صبا دارد
ز بیدلان صد عصه یک نواله برآید	ز بیدلان صد عصه یک نواله برآید
نسیم رلعت اگر بگذرد بتربت حافظ	نسیم رلعت اگر بگذرد بتربت حافظ
ز خاک کالبدش صد هزار لاله برآید	ز خاک کالبدش صد هزار لاله برآید

Bayly Sculpt.

ADVERTISEMENT.

THE following Index will be found, it is hoped, of conſiderable uſe to learners, to thoſe in particular who are unprovided with dictionaries, ſince it is not only intended as a literal alphabetical explanation and analyſis of the extracts and authorities from the various writers interſperſed through the Grammar, but, as a vocabulary, may be employed to advantage in imprinting on the memory a number of uſeful words.

It may not be improper however to inform thoſe who have made but little progreſs in this language, that, in conſulting any dictionary, there are a variety of inſeparable particles prefixed and annexed to words, which muſt be analyſed or ſeparated before the meaning can be found: for example,

بکامستن *which literally ſignifies* to deſire is, *muſt not be looked for under the letter* ب *but under* ک, *the* ب *prefixed being the inſeparable prepoſition* for, to, in, بکام *implying* deſire, &c. *and* ست (*for* است) *the 3d perſon preſ. of* بودن to be.

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It is unneceſſary to multiply examples, but it will ſave the learner much trouble if he keeps in mind, that the principal of thoſe prefixed particles are,

ال *the Arabick particle* the.

بـ *(or* بي *before words beginning with* ا*) the characteriſtick of the firſt future, and ſometimes of the imperative.*

به *or* بـ *the prepoſition* in, to, for, &c.

بـ *prefixed ſometimes by way of pleonaſm, to which no tranſlation can give any preciſe meaning.*

با with.

بي without.

ز *(for* از*)* from, with, by, &c.

ک *(for* که*)* which, what.

مي م *or* همي *characteriſticks of the preſent tenſe.—Theſe characteriſticks of the preſent are frequently omitted by the Perſian authors.*

م *(or* مي *before words beginning with* ا*) the negative prefixed to imperatives.*

نه *or* ن *(or* ني *before words beginning with* ا*) the general negative prefixed to all other tenſes* †.

† *Notwithſtanding the above obſervations, which will ſave the learner ſome perplexity in conſulting dictionaries, many of the compounded words, and ſuch oblique tenſes as differ moſt from their infinitives, are for his greater eaſe and ſatisfaction inſerted in this Index.*

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The particles which are commonly annexed to words are as follow:

The poſſeſſive pronouns

ام م *or* یم my, mine.	ما our.
ات ت *or* یت thy, thine.	شما your.
و his, her, its.	ش *or* یش their.

ان *the plural of nouns having reference to living creatures.*

ها *the plural of inanimate nouns.*

ا *or* یا *the poetick vocative.*

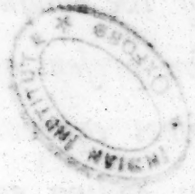
را *the termination of the oblique caſes.*

ست *the third perſon preſent of* بودن to be.

ي *which is ſometimes equivalent to our* a *or* one, *and at other times after nouns ending with* ا *or* ه *it marks that the following noun is in the genitive caſe, and is then equal to our* of.

The Perſian writers make frequent uſe of the contracted infinitive; when the learner therefore cannot find ſuch words as پرسید *or* ترسید *in the Index, let him look for* پرسیدن ترسیدن *&c.*

*** *The* A *prefixed to ſome words in the Index ſhows that they are of Arabick original.*



INDEX.

اب

آب Water.

ابر upon.

ابرار *plur. of* برّ the juſt.

آبرنگ colour, paint, *comp. of* آب water *and* رنگ colour.

ابسال Abſal, *proper name.*

ابوفضل Abufazel (father of virtue) *proper name.*

ابولیث Abuleis (father of the lion) *proper name.*

ات (*annexed to words*) thy.

آتش fire.

آتشین fiery.

اثر a mark, impreſſion.

اجستن to plant.

احداق *pl. of* حدقه the eyes.

احرار *pl. of* حرّ the noble, free.

احزین *or* احزان care, grief.

احسان a preſent, favour, benefit.

ار

احوال *pl. of* حل affairs, conditions; ſecrets.

احمدي Ahmed (moſt worthy of praiſe) *one of the names of* Mahomed; *the* ي *is added after the Perſian manner.*

اختن to draw *a ſword, knife, &c.*

اختیار choice, liberty; prudence.

اخر end, finally; another.

اخرین moderns; poſterity.

ادم Adam, a man: a meſſenger.

اذا when.

اذار the 9th Perſian month; vernal.

آذر fire.

آذربیجان the province of Media.

آر bringing, *from* آوردن

آرا *or* آرای adorning, *from*

آراستن to adorn.

ارام reſt.

ارزد is worth, *from* ارزانیدن

ارد may bring, *from* اوردن

ارشاد safety, rectitude.

ارم Irem, *name of a fabulous garden, supposed to have been made by a king named* Sheddad.

از from.

آزاد کرد he sets at liberty.

آزادي liberty.

آزار afflicting, *from*

آزاردن to rebuke, afflict, wound.

از آنجا thence.

از اینجا hence.

از بهر on account of.

از بهر چه wherefore? why?

از جهت on account of.

آزرده afflicted, *from* آزاردن

از کجا whence.

آزما experienced, *from* آزمودن

آزمایش temptation, experience.

آزمودن to try, tempt.

ازمیان from amidst.

ازیکدیگر from one another.

اژدن to sew together.

آسا like, resembling.

آسا appeasing.

آسایش rest, *both from* آسودن

اسپ a horse.

A استمع hearing, sound.

استمع نمودندي they listened.

A اسرار *pl. of* سرّ secrets.

اسمان heaven.

آسودن to rest.

اش (*annexed to words*) their.

اشک a tear.

آشکار clear, evident.

آشناي love, friendship, familiarity, knowledge.

آشوب disturbing, *from*

آشوفتن to disturb.

آشیانه a nest.

A اضطراب confusion, pain.

A اطراف *pl. of* طرف parts, tracts.

A اعتدال equality, temperance.

A اعتقاد belief, faith.

A اعظم great.

A اغاز a beginning.

A اغصان *pl. of* غصن branches.

اغوشتن to embrace.

A اغیار *pl. of* غیر rivals, jealousy.

اغیشتن to cut.
آفتاب the ſun.
ابتابه *or* افتابه a bottle, ewer.
افتادن to fall.
افراز exalting, *from* افراختن
افراسیاب Afraſiab, *proper name.*
افروختن to inflame.
افروز inflaming, *from the above.*
افریدن to create.
افرین creating, *from the above.*
افزا *or* افزای increaſing, *from*
افزودن to increaſe.
افزون increaſing.
افسوس alas!
افشاردن to ſpeak idly.
افشان ſprinkling, ſhedding.
افشاندن to ſprinkle, ſhed.
افشردن to preſs.
افگن throwing, *from*
افکندن to throw.
A اقداح *pl. of* قدح cups.
A اقداحهم their cups.
A اقرار affirmation, confirmation.
آگه or آگاه intelligent, vigilant; knowledge.

A اکبر Akber (greater) *proper name.*
اگر if.
اگرچه though.
آگن filling.
آگندن to fill.
اکنون now.
آگین full.
A ال *the article* the.
A الّا but, except.
A التفات eſteem, reſpect.
A التیام gentleneſs, lenity.
A الحان muſical notes.
A الف a thouſand.
الود ſprinkled, ſtained, *from*
الودن to ſtain, ſprinkle.
A الهی O God; divine.
A الید *the Arab. article prefixed to* يد aid, ſtrength, &c.
ام (*annexed to words*) my.
امادن to prepare; to be ready.
آماز preparing.
A امان ſecurity, mercy; ſincerity.
آمد came, *from*
آمدن to approach, come.
آمد و شد coming and going.

امروز to-day.
امشب to-night.
آموختن to learn, teach.
آموز ſkilled, teaching.
آمیختن to mix.
آمید hope.
امیدوار hopeful.
امیر a prince, noble.
امیرخواند شاه Mirkhond ſhah, *proper name.*
آمیز mixing, *from* آمیختن
آن time, now: he; that.
آنان thoſe.
انباشتن to fill.
انتظار A deſire, expectation.
آنجا there.
انجم A *pl. of* نجم ſtars.
انداختن to throw, dart.
انداز throwing, *from the above.*
اندرون within.
اندك little.
اندوختن to gain, gather.
اندودن to beſmear.
اندوز gathering, gaining.
اندیش thought, conſideration.

آنسو thither.
آنکه *or* آنگاه then.
انکاشتن to think.
انگیختن to excite, raiſe.
انگیز raiſing, ſtimulating.
انور Anvar (ſplendor) *proper name.*
آنها thoſe.
انهار A *pl. of* نهر rivers.
او *or* اوي *or* و he, ſhe, it: his, her, it.
آواز a voice, ſound: fame.
آوان A *pl. of* آن times.
اوبار devouring, ſwallowing, *from*
اوباشتن to devour.
آور bringing, *from* آوردن
اوار him, her, it.
اوراق A *pl. of* ورق leaves.
آوردن to bring.
اورنگ a throne: a manufactoring village.
اوضاع A *pl. of* وضع affairs, actions.
اوّلین A *pl. of* اوّل the ancients.
اویختن to hang.
اهل A ſkilful.
آهو a fawn.

آي coming; come thou, *from* آمدن

اي or ايا O! *ſign of the voc. caſe.*

ايام A times, *pl. of* يوم

ايستادن to ſtand.

ايشان they.

ايشانرا them.

اي عزيز O Sir!

ايمن A the right hand.

اينان theſe.

اينجا here.

اينسو hither.

اينک behold.

اينه a mirror.

اينها theſe.

ايين nature.

ب

با with, ſince.

باب a gate; a chapter.

بابر Baber, *a proper name.*

باختن to play.

باد the wind, air; let it be.

باد صبا the weſt wind, the zephyr.

باده wine.

بار a load, baggage.

پارسي Perſian.

باري once.

باز playing, play thou, *from* باختن

باز again, anew.

بازداشتن to with-hold.

بازنده a player.

باش being, be thou, *from* بودن

پاشا a baſhaw, governor.

باشد may be; it may happen, *from* بودن

پاشيدن to ſprinkle, diffuſe.

باغ a garden.

باغبان a gardener.

بافتن to weave, tinge.

باقي the remainder; permanent.

باک fear, care.

پاکباز affectionate.

پاک pure, chaſte, clean.

پاکتر more pure.

پاکدامن continent, innocent, unblemiſhed.

پاکرو beautiful, amiable.

پاکيزه gentle, pure, lovely.

بالا above.

پالودن to ſtrain.

بامداد in the morning.

پانزده fifteen.

پانصد five hundred.

باهم together.

باید it is neceſſary, *from* بایستن

پایدار permanent, *from* پای a foot, *and* دار *the participle of* داشتن to have.

بایستن to be neceſſary.

پایستن to accept.

بترس fear thou, *from* ترسیدن

ببوسید he kiſſed, *from* بوسیدن

The firſt ب *appears to be redundant.*

بچه an infant.

بجهت for.

A بحر metre, poetick meaſure; the ſea.

A بحررجز the Iambick meaſure.

A بحررمل the Trochaick meaſure.

A بحرهزج a meaſure of Iambicks and Spondees.

A بحرین *dual of* بحر the two ſeas.

بخارا Bokhara, *name of a place.*

پختن to boil.

بد bad.

بخشم may give, *from*

بخشیدن to give.

بدان to theſe.

بدان know thou, *from* دانستن

بده give thou, *from* دادن

پدید publickly, conſpicuouſly.

پدید آمدن to become publick.

پذیر accepting, *from*

پذیرفتن to accept.

پر full.

بر the boſom: upon.

بر carrying, raviſhing, *from* بردن

براسودن to reſt.

براسودی I ſhould reſt.

برآمدن to aſcend.

برای for, becauſe.

برآید ariſes, *from* برآمدن

بربط a harp, lute.

پرتو a ray, ſplendor.

پرداختن to finiſh, compoſe.

پرداز compoſing, completing.

پردازد he finiſhes, performs.

برداشتن to raiſe, exalt.

بردن to bear, lead.

بستن to bind, ſhut.
بسیار much, many.
بصیرت A ſight, prudence.
بطال A lazy; a miſcreant.
بطل A vain, fruitleſs.
بعد از آن afterwards.
بگذرد it ſhall paſs, *from* گذردن
بکاوید he digs *or* ſhall dig up, *from* کافتن
بل but.
بلا above.
بلاد a country, region.
بلبل a nightingale.
بلکه but.
بلی yes.
بمیرد it ſhall periſh, *from* مردن
بنابرین therefore.
بنال mourn thou, *from* نالیدن
پنج five.
پنجاه fifty.
پنجم the fifth.
بند binding, compiling; bind thou.
پند advice, counſel.
پنداشتن to ſuppoſe, think.
بندد can bind, *from* بستن

پرده a veil, tapeſtry.
پرده‌داري a chamberlain, porter.
پرس aſk thou, aſking.
برسر above, on the top.
پرسیدن to aſk.
پرسیده ایم we have aſked.
برگ a leaf; power; arms; ornament; a muſical inſtrument.
پرکردن to fill.
برگشتن to return, recede.
برنشستن to aſcend, mount.
پروانه a butterfly, moth.
پرور a protector, nouriſher; educating; educāte thou.
پروردن to educate, nouriſh.
پرورش education.
برهم together.
پرهیختن to beware, abſtain.
پرهیز abſtinence, chaſtity.
پري an angel, fairy.
پژمردن to wither, decay.
پریشان ruinous, agitated, ſcattered.
پس after, then, moreover.
بسپارند they will give up, *from* سپردن

بنمود showed, *from* نمودن: *The* ب *prefixed seems here to be redundant.*

بودن to be.

بودندي they were, *from* بودن

پوده a little branch.

پوزش an excuſe.

بوس a kiſs.

بوسيد he kiſſed, *from* بوسيدن

بوستان a garden.

پوشيدن to hide, obſcure, conceal.

بوم an owl.

بوي fragrance, ſmell.

بوي گل roſe-ſcented.

به good.

به in, into.

بهار the ſpring.

بهارستان the manſion of the ſpring.

بهجت chearfulneſs.

بهر fortune; pre-excellence; for; a river.

بهرام Baharam (the planet Mars) *proper name.*

پهلوي the breaſt, ſide: near: ancient Perſia.

بهم together, one with another.

پي without.

بيا come thou, *from* آمدن

بيابان a deſart, uncultivated.

بيار bring thou, *from* اوردن

بياض A white; brightneſs.

پياله a cup.

بياموزي thou ſhalt learn, *from* آموختن

بيامان faithleſs, mercileſs.

بيباك fearleſs.

بيت A a houſe; a diſtich.

بيتامّل inconſiderate.

بيترتيب irregular.

بيحواله without aſſiſtance.

بيخ a root, origin.

بيخار without a thorn, *i. e.* pain.

بيختن to ſift.

پيختن to take captive.

بيخبر ignorant.

پيدا openly.

بيدل heartleſs, diſconſolate.

پير old, an old man.

پيرا adorning, collecting.

پيراستن to deck.

تا

بیرون forth, without.
بیز shedding, sifting, *from* بیختن
بیست twenty.
پیش before; the front.
بیشمار innumerable.
بیقرار inconstant; afflicted.
بیکانه new.
بیکانکی novelty.
پیکر the face, form.
پیل an elephant.
بیم fear, danger.
بیمثال unequalled.
بینتها endless.
پیمودن to measure.
بین seeing,
بینم I may see, *both from* دیدن
بینوا helpless, unfortunate.
پیوستن to join, touch.
پیوند touching, joining, reaching.

ت

ت *or* ات (*annexed to words*) thy.
تا until, that, in order to.
تاب heat, flame; splendor; strength; desire; a fever; contorsion.

تر

تابانیدن to cause to shine.
تابم I may turn, &c. *from*
تابیدن to turn, twist; to shine, make warm; to be able.
تاختن to twist; hasten; wager.
تار obscurity; a hair, a thread; the summit.
تاراج spoil, prey, ruin.
تاري the hair; darkness, &c.
تاریک dark.
A تاریخ a history, chronicle.
تاریکتر darker.
تازه fresh, new, young.
تازه‌تر more fresh, &c.
تافتن to inflame, burn.
A تامّل consideration, speculation.
تبا let alone, leave, relinquish.
A تحفه a present; rare, elegant.
A تدبیر prudence, advice; government.
A تذکره a record, obligation.
تر moist, fresh.
ترا thee.
ترانه harmony, modulation.
A تربت a tomb.

تو

ترتيب A order, regularity.

ترسي thou feareſt, *from*

ترسيدن to fear.

ترسيدي thou mayſt fear.

ترک A a beautiful woman; a Turk; leaving, relinquiſhing.

تشوير A pointing; ſhame, anguiſh.

تصنيف A compoſition, invention.

تعالي الله A omnipotent God.

تعجيل A haſte.

تعليق A hanging, dependent; the moſt elegant kind of Perſian hand-writing.

تغافل A contempt, negligence.

تفرّج A relaxation, walking; contemplation.

تلخ bitter; ſeverely.

تلخکام bitter in the mouth.

تماشا diverſion; a ſpectacle, ſeeing.

تمام full, perfect; completion, end.

تمنّا a wiſh; ſupplication.

تن the body, perſon.

تنها alone, only; ſolitary.

تو thou.

تواريخ *pl. of* تاريخ A hiſtories.

جا

توان it is poſſible, *from* توانستن

توبت A repentance; converſion.

توختن to collect; to pay debts.

تهنيت A congratulation.

تهي wretched, empty, naked, poor.

تير an arrow: the river Tigris.

تيز ſharp; violent, paſſionate.

تيغ a ſword.

ث

ثري moiſture.

ثريا the Pleïades (a watery conſtellation).

ثمين precious.

ج

جادو an inchanter.

چاره a remedy.

چاک a fiſſure, breach.

چاک زدن to tear.

جام a cup, glaſs; mirror.

جامه a mantle, robe; bed.

جامي a collection.

جان the ſoul; a beautiful woman.

جانان ſouls; friends, lovers.

جانوار having life, an animal.

جبین the forehead.
A جدّ ſtudy, endeavour.
چرا wherefore.
A جراحت a wound.
چرخ fortune, world, the globe.
چرکس Circaſſia.
A جریمه a crime.
جز *or* جزا except, unleſs.
جستن to leap: to ſeek, examine.
چشم an eye.
چشمه a fountain.
چشیدن to taſte, try.
چشیده ام I have taſted.
A جعد a curling lock.
A چغانه a kind of muſical inſtrument, a lyre, lute.
جگر the heart.
چکنی what doſt thou do? *comp. of* چ (*for* چه) what, *and the 2d perſon preſ. of* کردن
چگونه how? what?
A جلال الدّین Gelaleddin (the glory of religion) *proper name.*
A جلد a volume: the ſkin.
جمشید Gemſhid, *proper name.*

جمع a collection, aſſembly, troops.
چمن a garden, meadow.
چمنزار verdant plains.
چنان in like manner.
چنانچه in the ſame way.
چنانکه in this manner, thus.
جنّت paradiſe.
چند how many?
چند بار how often?
جنستان fairy land.
چنک a harp, lute.
چو *or* چنین like, as.
جو ſeek thou, *from* جستن
جواب an anſwer.
جوان a young man.
جوانی youth.
A جواهر *pl. of* جوهر jewels.
چون how? when.
چونکه when that.
جوینی Jouini, *name of an author.*
جویی thou mayſt ſeek, *from* جستن
چه what; which.
جه leaping, *from* جستن
چهار four.

چ

چهارده fourteen.
چهارصد four hundred.
چهارم the fourth.
جهان the world.
جهانکشا conqueror of the world.
جهاندار poſſeſſing the world.
جهد diligence, ſolicitude.
چهل forty.
چه میجوي what doſt thou ſeek?
چه میکوي what doſt thou ſay?
چیدن to gather.
چین China: a ringlet.
چینم I may gather, *from* چیدن

ح

A حاجت neceſſity.
A حاصل arriving; completion; harveſt.
A حافظ Hafiz (a man of great memory) *name of a poet.*
A حال a condition, thing: time preſent.
A حالت motion, action; ſtate.
A حبس impriſonment.
A حدایق *pl. of* حدیقه gardens.

خ

A حدیث news; an accident.
A حذر caution.
A حرکت motion: a vowel.
A حسد envy, malevolence.
A حسن beauty, elegance.
حشمت followers, troops.
A حقّ true: truth, reaſon.
A حقیقت ſincerity: truly. *a ſubject.*
A حکم a decree; wiſdom.
A حکمت ſcience; a myſtery, miracle.
A حکیم wiſe: a doctor, learned man.
A حلال lawful.
A حمّام a bath.
A حمد praiſe.
A حوادث *pl. of* حادث accidents, news.
A حواله aſſiſtance, ſupport: a fortreſs; eminence, mountain.
حوایج *pl. of* حاجت neceſſaries, things.
حیات life; a portico, veſtibule.
حیل *pl. of* حیلة frauds.
حیوان living; an animal.

خار a thorn.
خارخار anguiſh, reſentment.
خاستن to riſe.
A خاصّ pure, excellent; noble.
A خاطر mind, heart, diſpoſition.
خاقاني Khakani, *name of a poet.*
خال a mole *on the face.*
خاك earth, duſt.
A خالق the Creator.
خان a lord, grandee: an inn.
خانها *pl. of* خانه houſes.
خبر hiſtory, intelligence; fame.
خبرده relate thou, *from*
خبرداد to inform, relate.
ختن Khoten, *Tartary.*
A خجل aſhamed, bluſhing; envy.
A خجلت a bluſh, ſhame.
خدا God.
خداوند a prince, lord, patron.
خداوندا O God! O heaven!
خداوند يكانه the only Lord God.
خدايار the friend of God, *proper name.*
خرامان ſtately, pompous.
A خرّت murmured, fell, *from* خرّ

خرد intellect: ſmall.
خرده minute, ſubtile; minutiæ.
خرسند contented.
خرسندي content.
خرم charming, pleaſant.
خروس a cock *or* hen.
خروش rage, emotion: an attack.
خروشي he raged, *from* خروشيدن
خريد buying; he bought.
خزان the autumn.
خسرو Khoſrou, *Cyrus.*
خضر Khyzer, *proper name.*
A خطّ a muſtacho; a line, rule.
A خطا a crime, error.
خفقان palpitation of the heart.
A خلاصت the beſt part of any thing, the ſubſtance, cream.
خلوص ſincerity.
خندان ſmiling, pleaſant.
خواب ſleep; a dream.
خواب الود drowned in ſleep.
خوابجا the place of reſt, a bed.
خواستن to be willing.
خوان viands, victuals; a table: a reader, ſinger.

خواندن to read, ſing.
خواه aſk, call, wiſh for,
خواهي you will, *both from* خواستن
خوب pleaſant, fair, gentle.
خوبير more beautiful, *&c.*
خوبترين moſt beautiful.
خوب روي fair-faced.
خود one's ſelf; his.
خوردن to eat, devour.
خورشيد the ſun.
خوش ſweet.
خوشا joy be to—
خوشبوي ſweet-ſcented.
خون blood.
خونريز blood-dropping.
خوي diſpoſition, temper.
خويدن to chew the cud.
خيال vain, fruitleſs; phantaſy, imagination: a ſpectre.
خيز riſing, *from* خاستن *or* خيزيدن to riſe, ſpring up.
خيزيدي thou haſt raiſed.

د

داج darkneſs, night.

داد equity; a gift; lamentation.
دادن to give.
دار having, *from* داشتن
دار^A a family; houſe; town.
دارا Dara, *Darius*.
دارند they have *or* hold.
داشت had, *both from*
داشتن to have, hold.
داغ a wound, ſcar.
دام a net, ſnare, trap.
دامي a fold, lappet, *or* hem of a garment.
دان knowing, *from* دانستن
دانا a wiſe, *or* learned man.
دانايانه prudently.
دانستم I know, *from*
دانستن to know.
دانش learning.
دانشمند learned; a doctor.
دانشمندي learning, literature.
دانند they know, *from* دانستن
دانه a grain: cannon ball; ſnare, allurement.
داوري^A dominion, adminiſtration of juſtice.

در in, above, about, around: a gate.

دُرّ *pl. of* دُرّة pearls.

درامدن to enter.

دراوردن to carry in.

دراویختن to ſuſpend; contend; provoke.

درخت a plant, tree.

درخواستن to require, demand.

درد wound, torment: dregs.

درست right, compleat.

درشت harſh, hard.

درکرو بود was betrothed.

درنگ delay.

درنگرد he beholds, *from*

درنگرستن to view, behold.

درون within: the heart; intrails.

دري the Perſian language.

دریا the ſea, a wave.

دریافتن to underſtand.

دریغا *or* دریغ alas!

دست the hand.

دشمن an enemy.

دفتر a regiſter, journal; index.

دقیقت a minute; ſubtle, ſmall.

دل the heart.

دلاویز raviſhing, delightful, *comp. of* دل *and* اویز *participle of* اویختن to exalt, ſuſpend.

دلجو agreeable, ſalutary, *comp. of* دل *and* جو (*for* جوي) *part. of* جستن to deſire, aſk.

دلدار a miſtreſs; heart-raviſhing, *comp. of* دل *and* دار *particip. of* داشتن to have, hold.

دلسوز heart-wounding, *comp. of* دل *and* سوز *part. of* سوختن to burn.

دلفریب heart-deceiving, *comp. of* دل *and* فریب *part. of* فریفتن to deceive.

دلکشي heart-raviſhing, *comp. of* دل *and* کشي *from* کشیدن to open, conquer, &c.

دم time, breath, pleaſure.

دماغ the brain, the palate.

دمساز a friend; harmony, *comp. of* دم breath, *and* ساز *from* ساختن to know.

دو two

A دوحت a ſpecies of large trees; an orchard: rattles for children.

دوزده twelve.

A دور a circle, orbit, revolution: rolling.

دوري diſtance, abſence.

دوست a friend, miſtreſs.

دوستر dearer, more friendly.

دوصد two hundred.

A دولت felicity; riches; a kingdom.

دوم the ſecond.

ده a village; a giver: ten.

دهر fortune, fate, time, world.

دهش a gift, liberality.

دهشت fear, aſtoniſhment.

دهقان a villager.

ده هزار ten thouſand.

دي winter, firſt winter month: yeſterday.

A ديار *pl. of* دار friends, families, habitations: a country, region.

ديدار ſight.

ديروز yeſterday.

ديگر another.

ديگربار again.

ديوان a collection of an author's works, chiefly poetical; a royal court, tribunal of juſtice.

ذ

A ذوجلال majeſtick.

A ذهب gold.

ر

A راحت tranquillity.

راز a ſecret, myſtery.

راغ a declivity, foot of a hill.

A رافت compaſſion, favour.

راندن to draw, drive, baniſh.

راه a way, path.

راهزدن to rob, ſteal, infeſt the highway.

A رايحه fragrant; fragrance.

A رباعی a verſe of four lines, a word of four letters.

A رجوع returning.

رخ a cheek, face; groan, ſound of a muſical inſtrument.

رخسار a cheek.
A رساله an embaſſy; a mandate.
رسانيدن to cauſe to arrive.
رستن to grow; to be delivered.
A رسم manner, law, regulation.
رسيد arrives, *from*
رسيدن to arrive.
رشته a line, thread.
رشيد Raſhid (a conductor) *proper name.*
A رعنا tender, delicate, lovely.
رفتار motion.
رفتم I went, *from*
رفتن to go: the return.
رقصيدن to dance: motion.
A رقم colouring, painting, embroidery; writing, a letter, character; arithmetick.
رکناباد Roknabad, *name of a place.*
A رموز *pl. of* رمز enigmas.
A رمي to throw.
رنج ſorrow, pain.
رند a wanton, diſſolute, drunken perſon.
رنگ colour.

رنگين coloured.
A روا right, competent, worthy.
A روح the ſoul, life, ſpirit.
روح افزا ſpirit-raiſing, *from* افزودن to increaſe.
رودکي Rudeki, *proper name.*
روز a day.
روزگار fortune, world, time, an age; wind, air, vanity.
روزگار نامه a journal.
روزي one day, fortune, &c.
روشن ſplendid, evident.
روشنتر more ſplendid.
روشني light, ſplendor.
A روضت a garden.
A رونق beauty, elegance.
رو *or* روي face, top.
روي thou doſt go, *from* رفتن
روبي thou doſt grow, *from* رستن
ره a road, way.
ريحان herbs *in general*, *properly* ſweet baſil.
ريختن to pour.
ريز pouring, dropping.
ريستن to buz.

ز

زادن to be born; to bring forth.
زار a complaint.
زاریدن to complain.
ژاله dew; froſt, hoar froſt, hail.
زبان the tongue; language.
A زبده the moſt excellent of any thing, the flour, cream.
زبر above.
زخم a wound, blow.
زدا diſpelling, &c.
زدن to ſtrike, hurt, impel.
زدودن to poliſh.
زر gold.
زرد pale, yellow.
زرگر a goldſmith.
زرنگار ornamented with gold.
زرین golden.
زیستن to live.
زکه from whom?
زلف a lock of hair.
زلیخا Zuleikha, *the wife of Potiphar.*
A زمان world; fortune; time, ſeaſon.
زمردفام emerald-coloured.

سا

زمردین made of emeralds.
زمین ground, earth.
زن ſtriking, diſturbing, *from* زدن
زندان a priſon.
زندگانی life.
A زوال decay, miſery.
زهر poiſon, venom.
زهرناک poiſonous.
زهره Venus; courage; gall.
زیان loſs, damage.
زیب an ornament; beauty.
زیبا beautiful.
زیباتر more beautiful.
زیبد agrees, *from*
زیبیدن to quadrate, agree with.
زیر under, below.
زیرا becauſe, for.

س

سا like, reſembling.
A ساحل a ſhore, coaſt, bank.
ساختن to prepare, make.
ساز preparing,
سازد he makes, *both from* ساختن
سازنده a compoſer.

ستمکیش a tyrant.
ستودن to praiſe.
سجاده a kind of carpet.
A سجع rhyme, melody; the cooing of doves.
سجود adoration.
A سجیت diſpoſition, temper.
سحر the morning, crepuſcle; inchantment.
سحرگاه in the morning.
سحري belonging to the morning.
سختن adverſity, danger, poverty.
سخن ſpeech; a word.
سر head, end, extremity; love, deſire: principal, ſupreme.
A سراج a lamp, lanthern; the ſun.
سراسر from beginning to end.
سردادن to baniſh to a place, to confine.
سرشتن to mix, compoſe.
سرگذشت an occurrence, accident, tale.
سرگشته wanton; aſtoniſhed, confuſed: a vagabond.
سرو a cypreſs tree; a horn.

ساغر a cup.
A ساق the leg.
A ساقي a cup-bearer, water-carrier.
A سالک a traveller; going.
ساله a year, age.
سایه a ſhade.
A سبب a cauſe, motive.
سپردن to reſign, commit, recommend.
سبک light of weight.
سبکباران bearers of light burdens.
سپوختن to prick.
سپه a ſoldier, ſoldiery, army.
سپیده white.
سپیده دام the morning, aurora.
ستاشتن to take, raviſh.
ستان taking, *from the above*.
ستایش praiſe, *from* ستودن
ستدن to take.
ستردن to ſhave, eraſe, efface.
ستم injury, oppreſſion, tyranny, threatening.
ستمدیدگان the injured, afflicted.
ستمکار a tyrant.
ستمکر the wicked.

سرور joy: a prince, chief.
سریش mixing, *from* سرشتن
سزا convenient, proper.
سزاي it is proper.
سعادتمند of a good diſpoſition; happy, auguſt.
سعدي Sadi, *name of a poet.*
سعي an endeavour, diligence.
سفتي thou haſt ſtrung, *from*
سفتن to bore.
سکندر Sekander, *Alexander.*
A سکون quiet, reſignation.
A سلسال pure water: a chain.
A سلسله a chain, ſeries, lineage.
A سلمان Selman, *proper name.*
A سليم Selim (perfect, unblemiſhed) *proper name.*
سمرقند Samarcand (a bolt, bar) *name of a city.*
سمن jeſſamine.
سمنبر jeſſamine-boſomed.
سنبل a hyacinth.
سنبلستان a garden of hyacinths.
سنگ a ſtone.
سنگين ſtony.

سواد blackneſs, melancholy.
سوختن to burn, inflame.
سودمي I would touch, rub, *from*
سودن to ſtroke, rub, touch.
سوري a beautiful kind of red roſe.
سوز inflaming, *from* سوختن
سوگند an oath.
سوي towards; a place, part, ſide.
سه three.
سها Soha, *name of a ſtar.*
سهي tall, erect.
سهيل *the ſtar* Canopus; *name of a* Perſian *author.*
سي thirty.
سياه black.
سياهي blackneſs.
سيراب bathed, full of water.
سيزده thirteen.
سيصد three hundred.
سيم ſilver.
سيما the face, colour.
سيمين ſilvered.
سينه the boſom, breaſt.
سيوم the third.
سيه black.

ش *or* اش (*annexed to words*) their.

شاخ a branch, twig, horn.

شادمانی mirth.

شان (*for* ایشان) they.

شاندن to comb.

شانزده sixteen.

شام the evening.

شامگاه in the evening.

شاه a king, emperor.

شاهوش royal.

شب night.

A شباب youth.

شبی one night.

شتاب haſte.

شتاب کن *or* شتابی make haſte.

شتافتن to make haſte.

شتر a camel.

A شجره a tree.

شجع ſtrength, force, agility.

شد he was, *from*

شدن to be.

شراب wine.

شرمسار baſhful.

شرمساری baſhfulneſs.

شستن to waſh.

شش ſix.

شصت ſixty.

A شعرا *pl. of* شاعر poets, learned men, doctors.

A شعله light, flame, ſplendor.

شکار a hunter.

شکاف breaking, *from*

شکافتن to cleave, tear, break.

شکایت a complaint.

شکر ſugar.

شکردن to hunt, take, ſeize.

شکردان / شکرستان } a cheſt of ſugar.

شکرلب ſugar-lipped.

شکستن to break, defeat, overpower.

شکسته Shekeſteh (broken) the current Perſian hand-writing, uſed in Hindoſtan.

شکفتن to bloſſom; to admire.

شکند they bloſſom, *from the above.*

شکوفه a flower.

شکیبا patient.

شکیبایی patience, toleration.

شي

شما you, your.
شمار number; numerous.
شمارا ye, you.
A شمامه odour, fragrance.
شمردن to number, enumerate.
A شمس the ſun; gold.
A شمع a candle, wax taper.
A شمّه odour: nature, cuſtom; an atom.
شناختن to underſtand.
شناس knowing, *from the above.*
شنفتن } to hear.
شنودن }
شنيدند they heard, *from* شنيدن
شوخ jovial, gay, wanton, bold, inſolent.
A شهد honey, honey-comb.
A شهر a city; the moon; a knave.
شيدا infane; enamoured.
شير a lion.
شيرازه the top band of a book.
شيرازي Shiraz, *name of a place.*
شيرستان the habitation of lions.
شيرماده a lioneſs.
شيرنر a lion.

صف

شيرين Shireen (ſweet, gentle) *proper name.*

ص

A صاحب a lord, maſter, poſſeſſor, friend.
صاحب جمال beautiful.
صاحب دل an honeſt man.
A صبا the zephyr; youth.
A صبح *or* صباح the morning, aurora.
صبحدم in the morning.
صبحدمي one morning.
A صبر patience.
A صبي a boy.
صحبت company, ſociety.
A صحيفه a leaf, book, page.
صد a hundred.
صددر Saddar (a hundred gates) *name of a* Perſian *book.*
صد هزار a hundred thouſand.
صرف كردن to expend, employ.
A صعب difficult, ſevere.
صف a rank, file; order.
A صفا purity, pleaſure.

طم

A صمّا a calamity.

A صوت voice, ſound, noiſe.

A صورت fancy, image, form; a ſpectre.

صورت كردن to feign.

A صيام faſting; the ſeaſon of faſting among the Mahomedans; *whence metaphorically it ſignifies* the ſpring.

A صيد hunting; prey.

صيد كردن to take priſoner.

ض

A ضيا light, ſplendor.

ضمير mind, conſcience.

ط

A طرب joy.

طربخانه the houſe of mirth.

A طرف a border, margin, part.

A طرّه a lock of hair.

A طريق cuſtom, way, manner.

طلبي thou aſkeſt, *from* طلبيدن

A طلوع riſing, *as the ſun.*

A طمع deſire, avarice.

عب

A طواف a circuit, walk.

طوطي a parrot.

طوفان the deluge.

A طي a fold: to fold.

A طير a bird.

ظ

A ظفر victory: Timur *or* Tamerlane.

A ظلمت darkneſs.

ع

عادت cuſtom, uſage.

A عارض a cheek; a tooth; an accident; a heavy cloud.

A عاشق a lover, miſtreſs; enamoured.

A عاشقين two lovers.

A عاقبه the end, iſſue, event, ſucceſs; finally.

A عالم the world, time; learned.

عالم سوزي enlightener *or* inflamer of the world.

A عام univerſal: plebeian.

A عبّاسي Abbaſi, *name of a dynaſty of Arabian khalifs.*

عق

عبادتگاه a place of worſhip.

A عبرت wonder, myſtery, example.

A عجب wonder, admiration.

A عدالت juſtice.

A عدو an enemy.

A عذار a cheek, face, temples.

A عراب a wild Arab.

A عرب an Arabian inhabiting a city.

A عرصه a field, court, area; empty ſpace: dice-table.

A عروض poetry, proſody.

A عزیز magnificent, incomparable.

A عشرت mirth, converſation; pleaſures of the table.

A عشق love.

عشق بازي fondneſs.

A عصمت chaſtity, integrity; defence, ſafeguard.

A عطر perfume, ottar of roſes.

عطرسا perfumed, fragrant.

A عفاق الله God preſerve.

A عقد a ſtring of pearls: a treaty.

A عقل prudence, memory, art, knowledge; a narrative.

A عقوبت puniſhment, torment.

غز

A علم knowledge, ſcience, art.

A علما *pl. of* علیم learned men.

A عمر life.

A عمل action, operation.

A عنبر amber, ambergris.

A عندلیب a nightingale.

A عنکبوت a ſpider.

A عوایب *pl. of* عیب vices.

A عهد age, time; compact, promiſe.

A عیار a touchſtone, proof.

A عیب a vice, crime, ſtain.

A عید a feſtival, ſolemnity.

A عیش mirth, delight; life.

A عین a fountain; an eye, look; gold; eſſence: paradiſe.

غ

A غایب abſent, inviſible, concealed.

A غبار duſt; a thick vapour.

A غریب a ſtranger, foreigner; extraordinary.

A غزال a fawn.

A غزل an ode.

A غزلیات *plur. of the above*, odes.

فک

فرمودن to command.
فرو below.
فروختن to ſell.
فرودآمدن to deſcend.
فروزي (*for* افروزي) inflamed, *from* افروختن
فروش ſelling,
فروشد he ſells, *both from* فروختن
فروغ [A] ſplendor.
فروماندن to be dejected.
فریب deceiving, deceitful,
فریبي deceit, *both from* فریفتن
فریدون Feridoun, *name of a king*.
فریفتن to deceive.
فسردن to freeze, congeal.
فشان ſcattering, *from* فشاندن
فشردن to preſs, ſqueeze.
فصاحت [A] eloquence, melody.
فغان ſorrow, complaint; alas!
فکر [A] conſideration; care.
فکر بفرما conſider; بفرما *is the imperative of* فرمودن
فکن throwing, throw thou, *from*
فکندن to throw, throw away, lay aſide.

فر

غصّه [A] vexation.
غلام [A] a boy, ſervant.
غم care, grief, terror.
غمگین ſorrowful.
غمناک affliction.
غنچه [A] a roſe-bud.
غنودن to ſleep, ſlumber.

ف

فاضت [A] overflowed, *from* فیض
فال [A] an omen, preſage.
فتنه [A] a tumult, faction, diſcord, miſchief, ſcandal.
فخر [A] glorious; glory, ornament.
فدا [A] ranſom, redemption.
فراق [A] abſence, ſeparation.
فراموش oblivion, *from*
فراموشیدن to forget.
فرّخ [A] happy.
فردا to-morrow.
فردوسي Ferduſi (belonging to paradiſe) *name of a poet*.
فرستادن to ſend.
فرشته an angel, meſſenger; fairy.
فرقت abſence; a troop, band.

قل

A فلک heaven; the world; fortune.

A في in, into.

A فيض abundance: to diffuſe.

فيل an elephant.

ق

A قدّ a form, figure, ſhape, ſtature.

قدح a cup, goblet.

A قدر fate, predeſtination; quantity; value; dignity, power.

A قرار conſtancy, conſiſtency, confirmation; quiet.

A قرين contiguous, related to.

A قصايد *plur. of* قصيده poems, elegies.

A قصر a palace.

A قصّه a tale; an action.

A قصيده an elegy, poem.

A قضا fate, death, judgment; juriſdiction.

A قطعه a fragment: to cut.

قفس a cage.

A قلعة a caſtle, fortreſs.

A قلم a pen.

قلمكار a writer, engraver.

كا

قلوب *pl. of* قلب hearts.

A قمر the moon.

قمروش like the moon.

A قول a ſound, word, ſpeech, eloquence.

A قهر violence, force, oppreſſion; power; chaſtiſement; anger, diſdain.

A قياس meaſure; reaſoning, thought, advice, argument; a ſyllogiſm.

A قيام ſtation, ſtanding; reſurrection; confuſion, tumult.

A قيصر Ceſar (an emperor).

ك

A ك as, like, in the ſame manner.

A كاتبي Katebi (a writer, ſecretary) *proper name.*

A كاحداقي like my eyes, *comp. of* ك like, احداق eyes, *and* ي *the inſeparable pronoun* my.

كادن to careſs.

كار buſineſs, thing, object.

كارخانه a ſhop, place of buſineſs; the world.

كدام who?
گذاشتن to leave, neglect.
گذرانيدن to pass through.
گذشتن to pass.
گر if.
گرا whom? hire, rent.
گرازنده sporting, skipping, strutting.
گرچه though.
گرد business, labour.
گردابي a whirlpool, gulf, precipice.
گردار action, labour, profession; life.
گردش جام the circling glass.
گردم I made, *from*
گردن to do, make.
گردن the neck.
گرز a battle-axe, mace.
گرفتن to take.
گرم warm.
گرما warmth.
گرمان Carmania, *name of a place.*
گرو marriage, nuptials, betrothing, a pledge.

كارزار a battle, contest.
كارگر expert: one who labours, adjusts, penetrates, brings a thing to bear.
كارگرآمدن to penetrate, labour, &c.
كاروان a caravan.
كاستن to lessen.
كاش would!
كاشانه a house, hall, gallery, chamber.
كاف Kaf, *name of a fabulous mountain.*
كافتن to dig.
كاكل a curling lock.
كالبد the body; a form, model.
كام desire, wish.
كامراني desire; the obtaining one's wish.
كاه lessening, *from* كاستن
كبر magnificence.
كبوتر a dove.
كتاب a book, letter, writing.
كجا where? whither?
گداختن to melt, dispel.
گداز melting, *from the above.*

گریه *or* گری lamentation, weeping.
گریختن to flee, escape.
گریستن to weep.
گز that, which.
گزاردن to perform.
گزشتن to pass.
گزیدن to chuse; to bite.
گزیده select; most excellent, noble, glorious, *from the above.*
کس a person, any one.
گستر spreading, strewing, *from*
گستردن to spread, strew, scatter.
گسیختن to break, tear.
گسیل breaking, *from the above.*
گشا conquering, opening, &c. *from*
گشادن to open, discover, conquer; rejoice.
گشاید he discovers, *from the above*
گشتن to kill.
گشستن to break, rend.
گشفتن to scatter, dissolve.
گشمیر Cachemire, *name of a place.*
گشود he has discovered, &c. *from*
گشودن to discover, open, conquer, delight.

گشور a region, climate, country.
گشیده ام I have suffered.
گف the hand, the palm.
گفتار speech,
گفتم I said, *both from*
گفتن to speak, say; speaking.
گل (gul) a rose.
گل (guil) clay.
گلاب rose-water.
گلاله hair, locks.
گلام a word, writing, oration.
گلاندام Gulendam (rose-resembling, *from* گل a rose, *and* اندام form, figure, &c.) *proper name.*
گلاه a diadem, cap.
گلبن a rose-bush.
گلبوی rose-scented.
گلبه a closet, cottage, hut.
گلزار a bed of roses.
گلستان Gulistan (a rose-garden, bower of roses) *title of a celebrated book.*
گلسوری a beautiful species of red rose.

گلشان a roſe-garden.
گلفام roſe-coloured.
گلفشان ſtrewing flowers.
گلگشت a roſe-walk; bower, delightful place.
گلگون roſe-coloured.
A کليات *plur. of* کلّي the whole, univerſal.
کم little.
گماشتن to inſert, place, commit; to looſe, liberate.
A کمال perfection, accompliſhment, finiſhing.
کمبها of little value.
کمتر leſs.
کمعقل with little ſenſe.
کن doing, *from* کردن
کنار a boundary, margin, ſide, part, ſhore; an embrace.
کنبد a vault, arch, tower, cupola.
گند rotting, *from*
گندیدن *or* گندن to rot.
کنیز a ſervant maid, female ſlave.
کو where?
گو ſay thou, *from* گفتن

گوش an ear.
گوش کن liſten thou, *from* گوش کردن
گوشه a corner.
گوفتم I ſmote, *from*
گوفتن to ſmite.
گوناگون various, many coloured.
گوه a mountain.
گوهر a jewel; luſtre; eſſence; ſelf-exiſting.
که ſince; who, which.
گيتي the univerſe.
گير taking,
گيرد might take, *both from* گرفتن
کيست who is it? *comp. of* کي who, *and the 3d perſon preſ. of* بودن
کينه *or* کين hatred, revenge, rancour.
کين that theſe, *comp. of* ک *and* اين

ل

لاله a tulip.
لاله‌زار a border *or* bed of tulips.

لاندن to move.
لب a lip; margin.
A لبّ the heart, pith, marrow.
لبالب up to the brim.
لشكر an army.
لشكركش a conquering army.
لطف benignity, gentleneſs, grace, favour, humanity, generoſity.
لعل a ruby, ruby lip.
لك a lack, a hundred thouſand.
A للسجود for the worſhip of God, *comp. of* ل for, (ل *for* اله God) *and* سجود adoration.
A لولیان the moſt precious ſort of pearls; beautiful women.
A ليث a lion.
ليكن but.
A ليل Leil (the night) *prop. name.*
ليلة *fem. of the above*, night.

م

م (*annexed to words*) my.
A مآء water, liquor, juice.
A ما that, which.
ما we.

ماده a woman, a female.
مار a ſerpent.
مارا us.
A مالت bent, *from* ميل
ماندن to remain.
مانستن to reſemble.
مانند they remain, *from* ماندن
ماه the moon, a month.
ماه‌رخ with cheeks like the moon.
ماهی lunar, monthly; a fiſh.
A مايل inclining, having a propenſity.
مبادا leſt, by chance.
مپرس do not aſk, *from* پرسيدن
A مبسوط extended, dilated, ſpread.
A مثنوي rhyme.
A مجلس an aſſembly, banquet.
A مجنون Megenun (diſtracted with love) *proper name.*
A مجمع a place where people aſſemble; a collection, junction.
محبت love, friendſhip, benevolence; affection; company.
محبوب a friend, miſtreſs; amiable, dear, beloved.

محبوس confined, impriſoned.

محرم a friend, counſellor; ſpouſe, huſband, wife; any one who from their ſtation in a family is admitted into the *haram* or womens apartments.

A محقّر vile, contemptible, trifling.

A محلّ place, time, opportunity.

A محنت affliction, diſgrace, miſery.

A مختصر contracted; an epitome.

A مختلف various, diſcordant.

مخزن a magazine, treaſury.

A مدبّر governing; a governor, magiſtrate.

A مدّت a ſpace of time.

A مدهوش aſtoniſhed, diſturbed.

A مذاق to taſte; the taſte, palate.

مرا me.

مراحم *plur. of* مرحمت favours, graces.

A مراد deſire, will, affection.

A مراهم *plur. of* مرهم remedies, plaiſters.

مرد *or* مردم a man, hero; brave.

مردانه courageouſly.

مردن to die; to be extinguiſhed.

A مروّت courteſy, generoſity.

مژده joyful tidings.

مست enamoured, intoxicated.

A مستغني diſdainful; rich; content.

A مشامّ perfumed; the palate.

A مشاهده the ſight.

مشاهده نمودن to view.

A مشرق the eaſt.

A مشغول attentive; attention.

مشک muſk.

مشکين muſky.

A مصراع *or* ع an hemiſtich; one half of a folding door.

مصلّا Moſella, *name of a place.*

A مضرّت damage, diſadvantage.

A مطرب a ſinger, muſician.

A معذور an excuſe.

A معرکه a battle, field of battle.

A معشوق a friend.

معشوقه a miſtreſs.

A معطّر ſcented, perfumed.

A معقول with reaſon, rational, probable, pertinent.

A معما an enigma, myſtery.

A معني ſenſe, idea, ſignification.

A معهود eſtabliſhed, known.

A مغ a prieſt of the Guebres *or* worſhipers of fire.

مغبچگان cup-bearers.

مغز the brain, head, marrow, ſubſtance, *or* beſt part of any thing.

مفارقت ſeparation, alienation.

A مقام reſolution, dignity; an office; reſidence; muſical tone.

A مقدار quantity, ſpace, number.

A مقصود intention, will, deſire.

A مقلّب a conductor, mover, diſpoſer.

A مكافات a recompence, reward.

مكر perhaps.

مل wine.

A ملّاح a ſailor.

A ملک a kingdom, power, poſſeſſion, inheritance; an angel.

A ملمعت rays of light.

من I.

A منتها finiſhed, concluded.

A منزل a houſe of entertainment, an inn; day's journey, a ſtage, any place where travellers reſt at night.

منصور a conqueror, triumpher.

A منفعت advantages.

A منقار a bird's bill.

منيار do not bring, *the imperat. of* اوردن *with the negative prefixed.*

منيوش liſten not, *the negative imperative of* نيوشيدن

A موج a wave.

A موجب a cauſe; an acceptor.

A موزون melodious; adjuſted, weighed.

A موسم time, ſeaſon.

A موصل Muſul, *name of a place.*

موي hair.

A موید firm.

A مهجور ſeparated, repudiated, abandoned.

مه the ſun; moon; love: a ſealring.

نا not.

ناب pure, ſincere; like.

ناتمام imperfect.

ناچيز worthleſs, deſpicable.

نادره A memorable events; rare.

نادر شاه Nadir Shah, *prop. name.*

ناز blandiſhments; wantonneſs.

نازك gentle, tender, delicate.

نازنين elegant, delicate, amiable.

ناشكفته unblown, unblemiſhed.

ناشناس ignorant.

ناصر A a conqueror, defender.

ناظر a ſpectator, ſuperintendant.

نافه bag of muſk; the navel.

ناگه ſuddenly.

ناگهان unexpectedly.

نالان plaintive, *from*

نالیدن to complain.

نامدار illuſtrious; a hero.

نامه a book, hiſtory.

نامید hopeleſs.

نان bread.

نایب a viceroy, deputy.

نبرد a battle, war.

مي wine.

مي *characteriſtick of the preſ. tenſe.*

مياور do not bring, *the negative imperative of* اوردن

ميان between, among.

ميلميز do not ſprinkle, *negative imperat. of* آميختن

مي بيني thou ſaweſt, *2d perſ. preſ. of* ديدن

ميخواره a wine drinker; an earthen drinking veſſel.

ميرد dying, *from* مردن

ميرزا the ſon of a prince *or* great man, a knight.

ميرزا مهدي Mirza Mahadi, *proper name.*

ميرويي doſt thou grow, *from* رستن

ميغ a cloud, a fog.

ميغروش a ſeller of wine, *comp. of* مي wine, *and the contracted participle of* فروختن

ميوها fruits.

مينالم I complain, *1ſt perſon preſ. of* نالیدن

ميلالت ſadneſs.

نشین sitting, *from* نشستن

A نصیحت counsel, exhortation.

نظامی Nezami, *name of a poet.*

A نظر the sight, the eye.

نظرباز rolling the eyes, ogling.

A نظم verse; a string of pearls.

نعره‌زدن to call aloud.

A نعمت a benefit; victuals.

نغز beautiful, good; swift.

A نغمت musick, harmony.

A نفس the soul, breath; desire.

A نفع gain, utility.

A نقد money.

A نقش painting, embroidery.

A نقل a narration, report, copy, translation.

نگار a picture, ornament; beautiful woman.

نگارستان Negaristan (a gallery of pictures) *title of a celebrated book.*

نکته subtleties, mysteries.

نگرستن to view.

نکو *or* نکوی good.

نگاه *or* نگه custody, care, observation.

A نبي a prophet.

نتوان it is impossible.

A نثار scattering, dispersing.

A نثر prose; to diffuse, strew.

نجستمي I would not have sought, *the potential of* جستن *with the negative prefixed.*

نجم a star.

نحو grammar, syntax.

نخست first.

نخشبي Nakhshebi, *prop. name.*

نر male.

نرگس a narcissus.

نرم gentle, tame; light.

نزد near.

A نزل to descend; hospitality.

A نزول to descend; happen.

نسخي Niskhi (a transcript) *the character in which* Arabick *manuscripts are generally written.*

نسيم a gale.

نشاستن to cause to sit down.

A نشاط alacrity, pleasure.

نشاندن to fix.

نشستن to sit down.

نو

نگهدار preſerve thou, *imperat. of* نگهداشتن

نما ſhowing, *from*

نمودن to ſhow.

نواب *pl. of* نایب viceroys, &c.

نواختن to ſoothe.

نواز ſoothing, *from the above.*

نوازش a favour.

نوازنده ſoothing, warbling, *from* نواختن

نواله a benefit.

نواي melody.

A نوبت a turn, change, watch, centinel.

نوبت‌زدن to relieve guard.

نوبهار the ſpring, the early ſpring.

نوح the prophet Noah.

نوحت a complaint.

نود ninety.

نور light, brightneſs.

نوروزي the firſt day of ſpring.

نوزده nineteen.

نوش drinking, a drinker; any thing drinkable, *from* نوشیدن

نوشتن to write.

نویس write thou, *from the above.*

وج

نه nine.

نه placing, *from*

نهادن to place.

نهاده ایم we have placed.

نهال a tree, ſhrub.

نهان hidden, *from* نهفتن

نهر a river; to flow.

نهفتن to lie hid.

ني a pipe, flute.

نیز even, alſo.

نیشتن to write.

نیک good, excellent.

نیکو bright, beautiful, elegant.

نیکویی reputation, goodneſs.

نیل the river Nile.

و

و and; he, ſhe, it.

واپس after, behind, again.

واپس داشتن to detain.

A واضح evident.

A واقعات actions, occurrences, battles.

وان Van, *name of a town.*

A وجود eſſence, ſubſtance, exiſtence, nature, body, perſon.

وخود گرفتن to commit, perform, give a being to.

A ورق a leaf *of a* tree *or* paper.

وزید blows, *from* وزیدن

A وصال enjoyment; arrival; conjunction.

A وضع ſituation; action, geſture.

A وفا good faith; a promiſe.

A ولي but.

وي he, ſhe, it; his, her, its.

ویرانه a deſert; depopulated.

ه

A هایل dreadful, terrible.

A هجران ſeparation.

A هجوم an aſſault; impetuoſity.

هر every.

هرات Herat, *name of a city.*

هرجاکه whenever.

هرچه *or* هرانچه whatſoever.

هرکه *or* هرانکه whoſoever.

هرچندکه *or* هرچند although.

هرکجا wherever.

هرکجا که whereſoever.

هرگز ever.

هرگزنه never.

هزار a thouſand; a nightingale.

هستن to be.

هشت eight.

هشتاد eighty.

هشده eighteen.

هفت ſeven.

هفتاد ſeventy.

هفده ſeventeen.

A هل whether, but.

هم and, alſo, together.

A هم (*annexed to words*) their.

هماشیان of the ſame neſt.

همان only.

هماندم directly.

هماهنگ of the ſame inclination.

همبزم of the ſame banquet.

همپستر lying on the ſame pillow.

همچنین in the ſame way.

همچو *or* همچون like, as.

همخوابه ſleeping together.

همدم breathing together.

همنشین ſitting together; a companion.

همه all, univerſal.

يو

يازده eleven.
ياسمين jeſſamine.
يافتن to find.
ياقوت a ruby.
يت (*annexed to words*) thy.
يد A the hand; aid, power, ſtrength.
يش (*annexed to words*) their.
يعني that is, viz.
يغما prey, ſpoil, booty.
يک one.
يکانه only.
يکتاي precious, valuable, rare.
يکداني ineſtimable, rare.
يکدم one moment.
يکدو a few.
يکروز one day.
يم (*annexed to words*) my.
يمن Yemen, *Arabia the happy.*
يوسف Joſeph.

يا

هميرفتم I went, *from* رفتن
هميشه always.
هندو black; an Indian.
هنکام time, ſeaſon.
هنوز yet.
هوا A air.
هيچ no, never.
هيچ ميداني doſt thou not know? *from* هيچ دانستن
هيشتن to lay down.

ي

يا O! or.
ياب finding,
يابم I may find, *both from* يافتن
ياد remember; memory, record.
يار a friend, miſtreſs; defender; power, advantage.
يارب O heaven! O Lord! *comp. of* يا O! *and* رب a lord, maſter.

THE END.